MEET THE NEW **HAN**(DSOME) **SOLO**

MAY 20, 2016 • #1415

GEORGE!
JULIA!
JODIE!

3
MEGASTARS

10
HILARIOUS STORIES
ABOUT FACE-LICKING, MULLETS & OREOS

1
NEW MOVIE
MONEY MONSTER

By Jess Cagle

INTRODUCING
THE NEW 2017 ESCAPE
LIFE IS A SPORT. WE ARE THE UTILITY.
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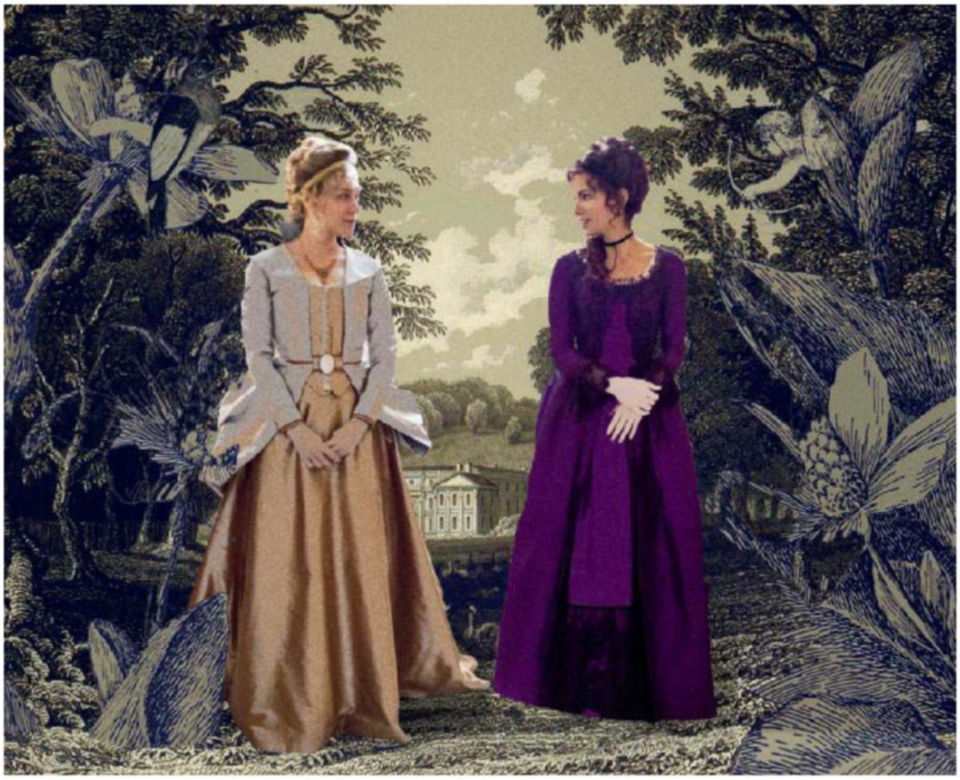
Go Further
Ford

THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Chloë Sevigny and Kate Beckinsale



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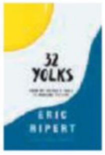

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The Lonely Island

4 →

5 →

LOVE & FRIENDSHIP: BERNARD WALSH; LADY DYNAMITE: DOUG HYUN/NETFLIX; THE BENEFITS OF GUSBANDRY: COURTESY OF THE BENEFITS OF GUSBANDRY

1

MOVIES

LOVE & FRIENDSHIP

● Writer-director Whit Stillman reteams with his *Last Days of Disco* leads Kate Beckinsale and Chloë Sevigny for this worthy and witty adaptation of Jane Austen's novella *Lady Susan*, a playful tale that isn't short on pride or prejudice. *(PG)*

2

TV

LADY DYNAMITE

● Maria Bamford's signature zany humor explodes on the small screen in this semiautobiographical absurdist series about making connections, making it big—and making it past her fragile state of mind. *(Debuts May 20, Netflix)*

3

BOOKS

32 YOLKS, by Eric Ripert

● The culinary mastermind behind New York City's world-renowned Le Bernardin shares the story of his tragic childhood in the south of France and the tireless work that earned him a top spot in his field.

4

SNAPCHAT

@TLIBOYS

● While out promoting their new movie, *Popstar: Never Stop Never Stopping*, the Lonely Island comedy group has reached a "New Level" on Snapchat, rocking out to the A$AP Ferg track with college students, radio DJs, and reporters around the country.

5

TV

THE BENEFITS OF GUSBANDRY

● Jackie (Brooke Totman) is a 40-year-old straight woman who's recently been dumped. River (Kurt Conroyd) is her dream man—except he's gay. The story of their friendship is just as awkward as it is endearing, like a more honest *Will & Grace*. *(YouTube)*

ILLUSTRATION BY **MAX-O-MATIC**

The Must List

6
7
8
9
LABOR OF LOVE
THE INVENTION · OF · DATING
MOIRA WEIGEL

6

MOVIES

SUNSET SONG

● Set in rural Scotland just before the start of WWI, the latest gem from director Terence Davies (*The House of Mirth*, *The Deep Blue Sea*) stars former model Agyness Deyn as a young woman wondering what life off the farm might offer her. *(R)*

7

TV

ALL THE WAY

● Only Bryan Cranston could make politics feel so poetic. As Lyndon B. Johnson, the actor breathes new life into this adaptation of the 2012 play, capturing LBJ's ambition—and hesitation—inside the White House. *(May 21, 8 p.m., HBO)*

8

MUSIC

"CAN'T STOP THE FEELING!," Justin Timberlake

● Timberlake brings his suit-and-tie swagger to the *Trolls* soundtrack with this Max Martin-produced disco groove that's the first major contender for Song of the Summer.

9

BOOKS

LABOR OF LOVE, by Moira Weigel

● In her riveting chronicle of courtship in modern America, Weigel explores the way dating practices change with the times as we do too.

10

MUSIC

A MOON SHAPED POOL, Radiohead

● The British alt-rockers have broken a five-year dry spell (their longest yet) with 11 gorgeously melancholy tunes ranging from symphonic balladry ("Daydreaming") to blissful grooves ("Decks Dark").

SUNSET SONG: DEAN MACKENZIE; *ALL THE WAY*: HILARY BRONWYN GAYLE/HBO; TIMBERLAKE: TOM MUNRO/RCA

Fun-raising
for an
awesome
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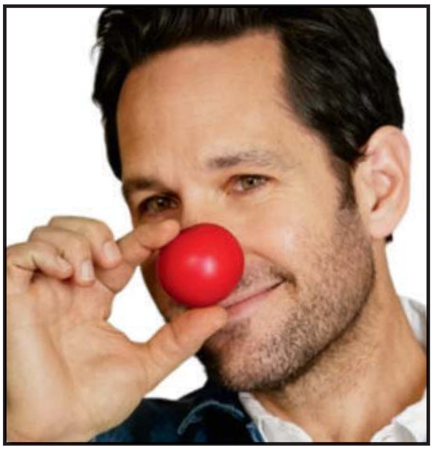

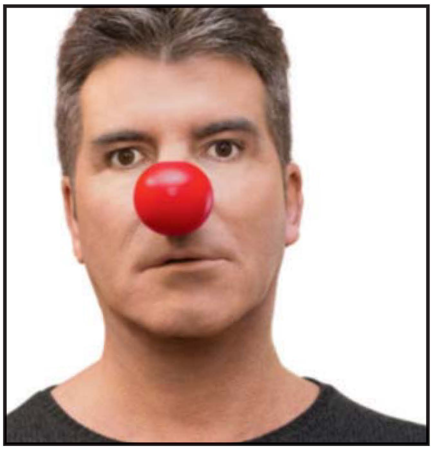

THE
RED
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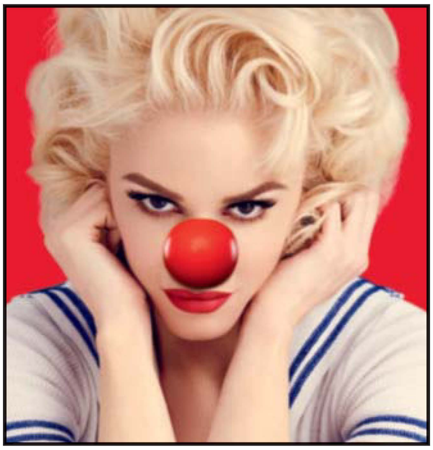
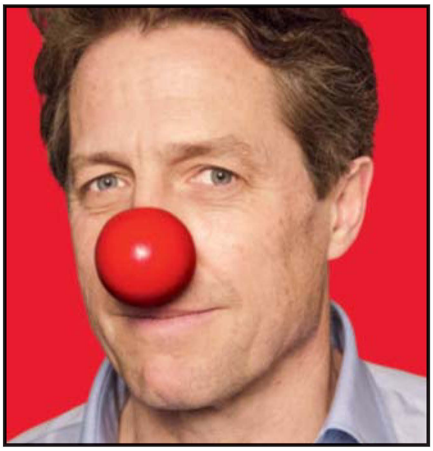
SPECIAL





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THURSDAY
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BY MELISSA MAERZ

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BY JESS CAGLE, *PEOPLE* AND *EW* EDITORIAL DIRECTOR

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Preacher
The AMC series is the craziest comic-book adaptation to hit TV. Could it also be the next *Walking Dead*?
BY CLARK COLLIS

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An exclusive sneak peek at Fox's new take on everyone's favorite freak show.
BY TIM STACK

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Summer Music Preview ▶
Kenny Chesney and openers Miranda Lambert and Sam Hunt tell EW what to expect from their Spread the Love tour—and why you should leave your selfie sticks at home.
BY MADISON VAIN
PLUS
The 13 hottest tours, the 14 biggest albums, and more.

Kenny Chesney, Miranda Lambert, and Sam Hunt hit the road this summer

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ON THE COVER
George Clooney, Jodie Foster, and Julia Roberts photographed exclusively for EW by Carter Smith on April 8, 2016, in Studio City, Calif.

ROBERTS' STYLING: ELIZABETH STEWART/THE WALL GROUP; FOSTER'S STYLING: SAMANTHA MCMILLEN/THE WALL GROUP; ROBERTS' HAIR: SERGE NORMANT/JED ROOT; MAKEUP: GENEVIEVE/LANCOME/SALLY HARLOR; FOSTER'S HAIR: RICHARD MARIN/CLOUTIER REMIX; MAKEUP: RACHEL GOODWIN/STARWORKS ARTISTS; MANICURIST: ALEXANDRA JACHNO/AIM ARTISTS; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; ROBERTS' DRESS: BALENCIAGA; SHOES: PAUL ANDREW; NECKLACES AND EARRINGS: JENNIFER MEYER; BRACELET: LUISA ROSAS; FOSTER'S SUIT: MAX MARA; BLOUSE AND SHOES: GIORGIO ARMANI; JEWELRY: ANITA KO

(COVER) EHRENREICH: JON KOPALOFF/FILMMAGIC.COM

PHOTOGRAPH BY **DANNY CLINCH**

THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
Hi my name is Adam and I wish Catastrophe's seasons were 1,000 episodes long.
@mradamscott

Matelio's 1st BIRTHDAY

"Matelio will think he had a party to rival North West's."
—Rogelio (Jaime Camil), on his grandson's first birthday, on *Jane the Virgin*

"Hold off on burning my body for now."
—Jon Snow (Kit Harington) on *Game of Thrones*

"None of this makes me a kidnapper. At the most, it makes me a country song."
—Doug (Michael Esper), on the circumstantial evidence involving his truck and his dog, on *The Family*

"What if the physical is just never there, and then I never have another orgasm, and life is just a futile existence of jumping from one binge-watch show to another?"
—Jessica (Laura Spencer) on *Bones*

"I'm sorry, I must have the wrong number—because I dialed *h* for hero."
—Damon (Ian Somerhalder), making fun of Stefan (Paul Wesley), on *The Vampire Diaries*

"I called him 'babe' once. He asked me to get a drug test."
—Amy (Mayim Bialik), on boyfriend Sheldon (Jim Parsons), on *The Big Bang Theory*

"I'm okay with that."
—Will (Josh Charles) on *The Good Wife*

"I'll love you forever."
—Alicia (Julianna Margulies)

SCOTT: KEVIN WINTER/GETTY IMAGES FOR PARAMOUNT; CAMIL: SCOTT EVERETT WHITE/THE CW; HARINGTON: HELEN SLOAN/HBO; ESPER: GIOVANNI RUFINO/ABC; SPENCER: ADAM TAYLOR/FOX; SOMERHALDER: TINA ROWDEN/THE CW; BIALIK: SONJA FLEMMING/CBS; *THE GOOD WIFE*: BEST POSSIBLE SCREEN GRAB/CBS

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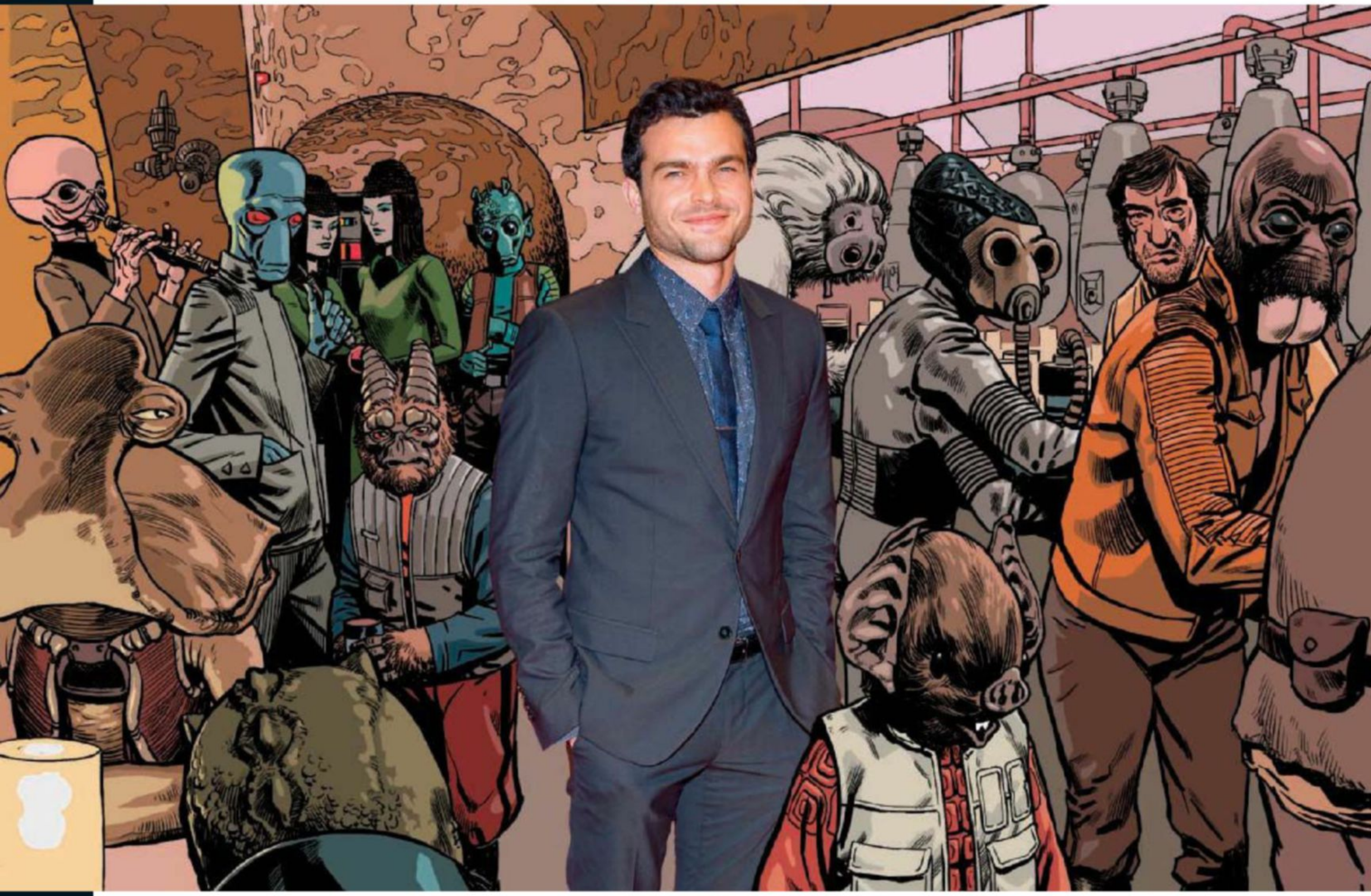
News+Notes



STAR WARS SCORES A NEW HAN

Meet Alden Ehrenreich, the 26-year-old who's about to take the helm of the *Millennium Falcon*. By Anthony Breznican

He's already been called a young Cary Grant, a young Paul Newman, and even a young Leonardo DiCaprio. But now Alden Ehrenreich has earned an even more coveted title: a young Han Solo. It's not quite official yet (a few signatures are still required), but the 26-year-old L.A. native has landed the lead in Lucasfilm's *Star Wars* stand-alone movie about the early years of the galactic smuggler—a role that turned carpenter Harrison Ford into a household name almost 40 years ago.

Ehrenreich is probably best known for playing singing cowboy Hobie Doyle in Joel and Ethan Coen's 2016 *Hail, Caesar!* and for his heartthrob turn as a teen who falls in love with a spell caster in 2013's YA love story *Beautiful Creatures.*

ILLUSTRATION BY **LÆMEUR**

▼ Alden Ehrenreich and Ralph Fiennes in *Hail, Caesar!*

With his doleful eyes and devilish smile, Ehrenreich has attracted the attention of Hollywood's most revered filmmakers. He was still in high school when Steven Spielberg saw him in a comical bat mitzvah video and helped Ehrenreich find an agent.

From there, Francis Ford Coppola hired him for 2009's *Tetro*, as a boy searching for his expatriate brother in Argentina, and later to play an outcast vampire in 2011's *Twixt*. Woody Allen cast him as Cate Blanchett's estranged stepson in *Blue Jasmine*, and Warren Beatty gave him a lead role in his untitled Howard Hughes movie, likely out this fall.

Casting director and producer Fred Roos, who introduced Ehrenreich to Coppola, said the people who compare the actor to legendary leading men are attempting to grasp the intangible. "I think I compared him to Jack Nicholson, but just because he's got a look that doesn't fit any particular category," says Roos, whose credits include *American Graffiti* and *Apocalypse Now*. "He's an attractive young man, without being pretty or stone handsome. He's a little offbeat-looking, which always sticks with you more."

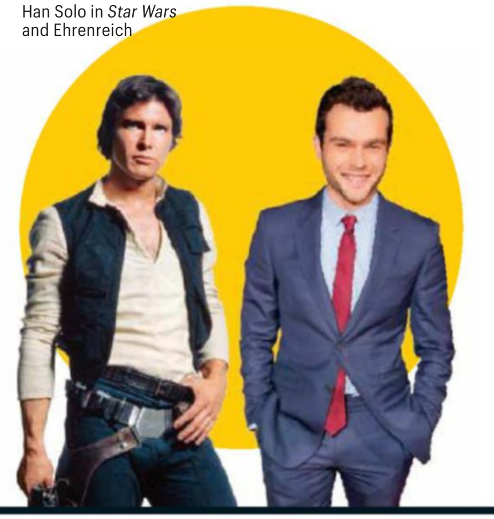
Coincidentally, Roos was the casting consultant on the original *Star Wars* and urged George Lucas to give the Solo role to Ford, so he can now claim credit for discovering two Hans. "My God, there's some serendipity here," he says.

Ehrenreich edged out a Mos Eisley cantina of contenders, such as *Brooklyn*'s Emory Cohen, *Kingsman*'s Taron Egerton, and *Transformers: Age of Extinction*'s Jack Reynor. His other upcoming roles include a soldier in the indie Iraq War drama *The Yellow Birds*. "[Alden's] masculine and virile, but his comical talents are amazing," says *Yellow Birds* director Alexandre Moors (*Blue Caprice*). "He's light, quick, and very sharp. It's an amazing contrast. He can make you laugh out loud, and then he goes to a very internal and dark place."

That flexibility will be an asset in the untitled Han Solo movie, which is set for release on May 25, 2018, and will be directed by *The LEGO Movie* filmmakers Christopher Miller and Phil Lord, from a script by *Star Wars* veteran Lawrence Kasdan and his son Jon (*The First Time*). Before casting was set, Ford himself gave EW this advice for the next actor to pick up the blaster: "I would say, 'Talk to your director. Watch the movies. And welcome aboard. Make it your own.' "

So who knows? If it works out, someday someone might call another up-and-coming actor "a young Alden Ehrenreich."

▼
Harrison Ford as Han Solo in *Star Wars* and Ehrenreich



CANNES KICKS OFF!

The world's most glamorous film festival is under way in France. Here are five titles set to make a big splash.

BY JOE McGOVERN

THE BFG

Steven Spielberg debuted *The Sugarland Express* at Cannes back in 1974 and served as the festival's jury president in 2013. This year he'll premiere his 3-D fable about a Big Friendly Giant (played by *Bridge of Spies* Oscar winner Mark Rylance).

PERSONAL SHOPPER

Kristen Stewart won a slew of awards last year—including France's César, making her the first American to do so—for *Clouds of Sils Maria*. She's reteamed with that film's director, Olivier Assayas, for a ghost story set in the Paris fashion world.

LOVING

Joel Edgerton and *Agents of S.H.I.E.L.D.*'s Ruth Negga star as Richard and Mildred Loving, who were arrested in 1958 for the crime of interracial marriage. The drama from Jeff Nichols (*Midnight Special*) is poised to be a player come Oscar time.

THE LAST FACE

Sean Penn's first film behind the camera since 2007's *Into the Wild* is set in war-ravaged Liberia and focuses on an aid-org director (Charlize Theron) and a doctor (Javier Bardem). If nothing else, expect a lively post-screening press conference.

IT'S ONLY THE END OF THE WORLD

Cannes favorite Xavier Dolan (*Mommy*), the 27-year-old from Quebec, is back with his sixth feature. This drama about a dying writer stars an *ensemble fantastique*: Gaspard Ulliel, Marion Cotillard, Léa Seydoux, Vincent Cassel, and Nathalie Baye.

(PREVIOUS PAGE) EHRENREICH: DOMINIQUE CHARRIAU/WIREIMAGE; (THIS PAGE) *HAIL, CAESAR!*: UNIVERSAL PICTURES; STEWART: KARWAI TANG/WIREIMAGE.COM; COTILLARD: KURT KRIEGER/CORBIS/GETTY IMAGES; SPIELBERG: DAN MACMEDAN/WIREIMAGE.COM; FORD: © & TM LUCASFILM LTD.; EHRENREICH: TODD WILLIAMSON/GETTY IMAGES

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KELLY SPEAKS OUT

The *Live With Kelly and Michael* cohost addresses the drama. **BY LYNETTE RICE**

• • •

In an exclusive interview with *People*, Kelly Ripa reveals that she and her fellow *Live* staffers were the ones who pushed for a May 13 departure for cohost Michael Strahan, following the April 19 announcement that he had been hired full-time by *Good Morning America* and would start in the fall.

"Nobody consulted us initially," Ripa tells *People*'s executive editor Kate Coyne. "What we explained to them is...'Guys, we need to start looking, because we have summer hiatus, we have vacation time.... If we're going to have this list narrowed down to a manageable size by the fall, we need to start *now*.'"

Ripa is also setting the record straight about April 20, the day she didn't show up to work upon learning that Strahan was moving on to *GMA* after nearly four years on *Live*. "I think what people need to understand is that I didn't just not show up," she says. "I said I was going to take the day off. I needed to actually sit and gather information."

The 26-year ABC vet also assures fans that her much-publicized absence from the talk show was as "dramatic" as things are going to get for her. "In all these years I've never missed a day of work except for my one 'sick day,' which made headlines," she says. "I focus on my life with my kids and my family at *Live*. I just wanted to make sure that wasn't going to end."

MEGYN KELLY
Jen&Ben
TOGETHER IN PARIS: 'HE WANTS HER BACK'
People
EXCLUSIVE INTERVIEW
KELLY RIPA
MY SIDE OF THE STORY
After being stunned by the news of Michael Strahan's sudden departure the Live cohost opens up about what really happened
Nyle DiMarco
'I'M HAPPY TO BE DEAF'
'I Was Living in Fear'

For the story of what went on behind the scenes at Live, *pick up this week's issue of* People *on stands now*

FIRST LOOK

Nicholas Hoult in *Rebel in the Rye*

THE BEAST AND J.D. SALINGER

X-Men actor **Nicholas Hoult** leaves his superpowers behind in the upcoming biopic *Rebel in the Rye*, about the famously reclusive writer. **BY TIM STACK**

IF YOU EVER SAT THROUGH A HIGH school English class, there's a 95 percent chance you read J.D. Salinger's 1951 classic *The Catcher in the Rye*. But there's also a high probability you don't know a good deal about the enigmatic author. The new Salinger biopic *Rebel in the Rye*, which just started filming in New York, looks to change that. Starring Nicholas Hoult (*X-Men: Apocalypse*) as the celebrated writer and featuring a supporting cast that includes Kevin Spacey, Sarah Paulson, and Hope Davis, *Rye* picks up with Salinger in his early 20s and on the path to crafting his novel about angst-filled teenager Holden Caulfield. "He was in many ways like Holden Caulfield," says writer-director Danny Strong (*Empire*). "There's a rebellious streak and a very interesting, dynamic way of how he looked at the world. He was very driven to be a writer. He really wanted it so bad and then when he got it, he ultimately didn't want it anymore."

Hoult as the Beast in *X-Men: Days of Future Past*

REBEL IN THE RYE: ALISON ROSA; *X-MEN: DAYS OF FUTURE PAST*: ALAN MARKFIELD

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- Jana Kramer
Singer/Songwriter

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#SuperheroesSoStraight?

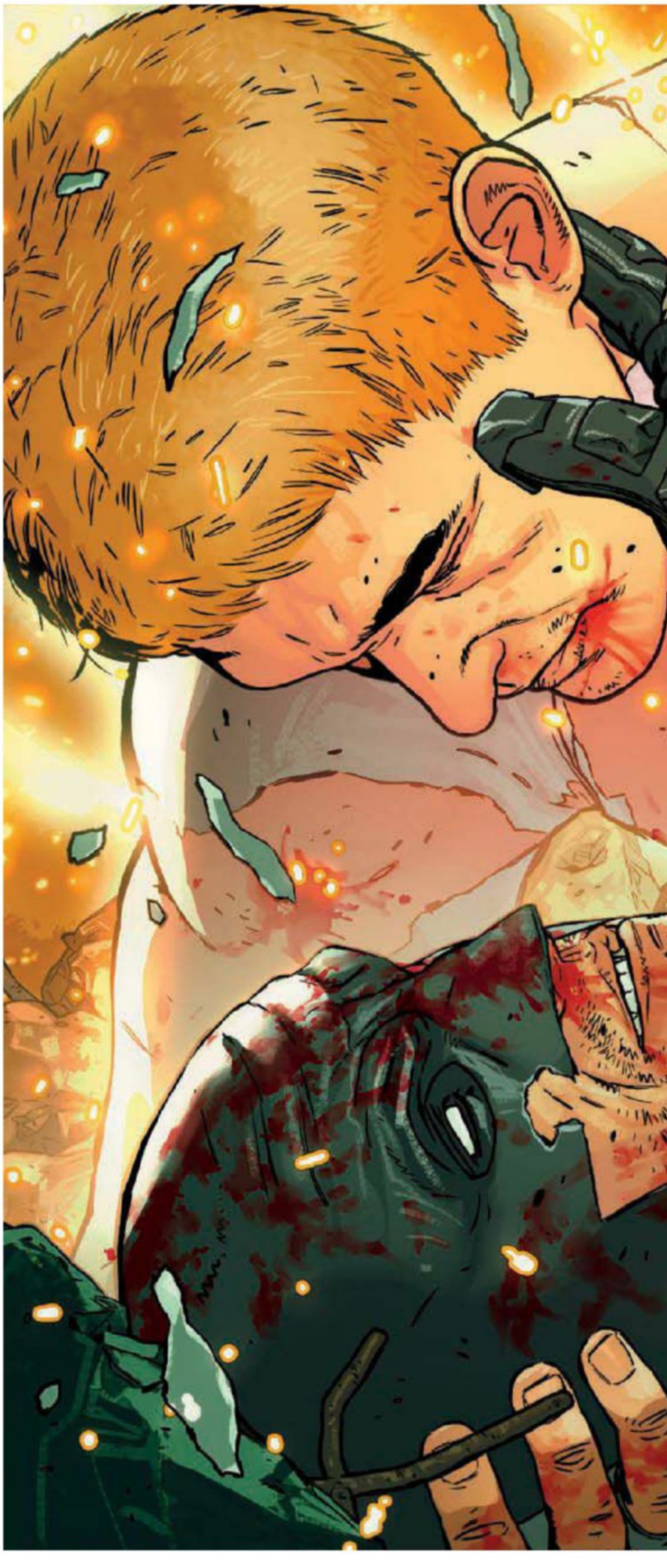
Comic books have always been fertile ground for sexual-identity politics, but on the big screen, LGBT heroes remain locked in the Phantom Zone. **BY DARREN FRANICH**

In *Wonder Woman: Earth One, Vol. 1*, the fierce Amazon warrior princess is bisexual. In *Black Panther* #1, two young lesbians rebel against a repressive system. It's no coincidence the two publications arrived on April 6 this year, just weeks away from the release of two blockbuster movies that feature those particular heroes—*Batman v Superman: Dawn of Justice* and *Captain America: Civil War*. Minus the LGBT characters and plotlines, of course. In fact, you won't find a single queer character in any of the major Marvel and DC films so far. #SuperheroesSoStraight?

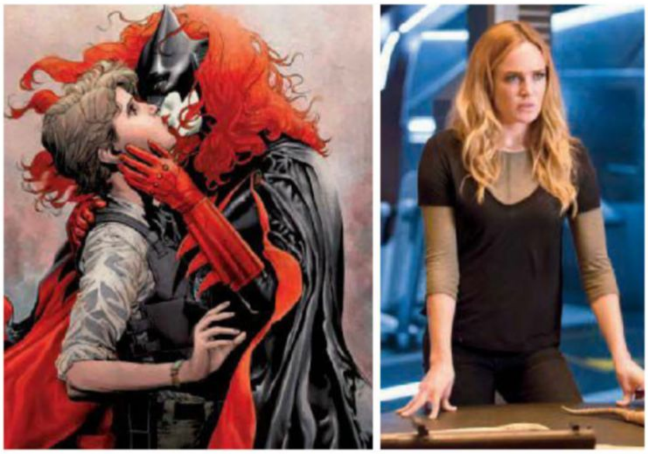
This isn't just a superhero problem. On May 2, the media watchdog organization GLAAD released its annual Studio Responsibility Index and found that Hollywood movies "lag far behind other media when it comes to portraying LGBT characters." But superhero films are Hollywood's lifeblood right now; the first three superhero movies of 2016 have grossed a collective $2.4 billion worldwide and counting. Will there ever be a gay superhero on the big screen? Heck, will any superheroes even *talk* to gay people in a movie?

Not when these films have to appeal to audiences in every corner of the globe, even the homophobic ones. Studios don't want to lose a single ticket buyer. "Any risk is scary," explains a top studio executive. "When you are working at those megabudgets that have to work around the world and across all cultures, it invites homogeneity in a lot of ways. Every single decision has to become narrow." Translation: When a movie costs $200 million to make, you can't afford to scrap, say, the entire Russian market just because you want to include a transgender Green Lantern.

You could argue that comic-book superheroes have *always*



▼ Gay superheroes Apollo (*top*) and Midnighter, from *Midnighter* #12 (2016)



▲ Batwoman and Maggie Sawyer (*left*); Caity Lotz as The CW's Sara Lance

COURTESY OF DC ENTERTAINMENT (4); *DC'S LEGENDS OF TOMORROW*: DIYAH PERA/THE CW; *DEADPOOL*: TWENTIETH CENTURY FOX

symbolized lifestyles alternative to the straight-and-narrow culture—secret identities, a feeling of *otherness*. But only one of the major superhero movie franchises even toyed with those complex themes. In 2003's *X2*, Iceman "comes out" as a mutant, a scene hailed for its symbolism. "In a way, the X-Men themselves are kind of allegories for that," says Bryan Singer, who directed *X2* and four other superhero films, including this month's *X-Men: Apocalypse*. "[Mutants] discover their powers at adolescence. They are alone in their community and in their families."

Television has proved much more progressive about addressing sexual identity. "It's never our sole agenda, but we want the shows that we work on to be representative of society," says Greg Berlanti, the executive producer of DC-based series like *Arrow*, *The Flash*, and *DC's Legends of Tomorrow*. Those shows have been important landmarks in the history of LGBT representation with characters like *Legends* hero Sara Lance and *Arrow*'s Curtis Holt. To Berlanti, the lack of LGBT characters on the silver screen is partially a simple problem of quantity. There are a lot more TV episodes than there are movies, so the film studios "are less inclined to try new and different things for the characters," he says. "That applies to why there haven't been more female characters [also]."

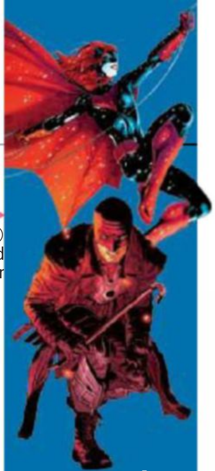
Representation is a problem in superhero stories for *everyone* who isn't white, straight, and male. And progress on the big screen has been slow. Wonder Woman finally gets her own movie next year, and *Black Panther* arrives in early 2018. Marvel chief Kevin Feige recently said that his company is "creatively and emotionally" committed to a Black Widow stand-alone. As for other heroes who don't conform to archaic ideas about gender and sexuality, there may be hope, thanks to an antihero who's racked up $762 million worldwide so far this year. "In a post-*Deadpool* world, the parameters are changing," says the studio exec of Ryan Reynolds' wiseass vigilante. "You can have a profane, sexualized, R-rated superhero character? It broke every 'traditional' rule, and it's going to make more money domestically than *Batman v Superman*."

Could Warner Bros. introduce a lesbian Batwoman, based on the most recent comic-book series? Might Deadpool explore his character's avowed "pansexuality" in the upcoming sequel? "People are comfortable with gay characters in television and movies now much more than ever before," Singer says. "The world is changing in a very good way."

Additional reporting by Tim Stack

What Am I, Chopped Liver?

In *Deadpool*, Ryan Reynolds' Wade Wilson has a tender—albeit sexually adventurous!—romance with Vanessa. But in the comics, the character has a history of omnisexuality, and co-creator Fabian Nicieza describes him as "NO sex and ALL sexes." Could Deadpool have a male love interest in the sequel? Reynolds is game. "That would be great," he told *Variety*. "I love that he can break any boundary."



(From top) Batwoman and Midnighter

Out and Proud

Iron Man and Batman remain hetero, but comic books have featured several LGBT heroes

● BATWOMAN

A redheaded crime fighter and Army vet, engaged to a tough police officer. Imagine their wedding vows!

● MIDNIGHTER

The rare gay character with his own solo superhero series. Currently single after being married to...

● APOLLO

A solar-powered superhero who flies and has heat vision? Yep, he's the out-of-the-closet Superman.

● NORTHSTAR

Marvel's first openly gay hero came out in 1992 and had a same-sex wedding in 2012.

● CATWOMAN

Last year, the slinky feline antihero retired—and started a romance with the *new* Catwoman.

● ICEMAN

The frozen X-Man came out last year, but only because his time-traveling younger self also came out.

● WICCAN/HULKLING

Wiccan's a mutant. Hulkling's an alien. They're Young Avengers. They're in love.

KEY ● DC ● Marvel

DO GOOD TV FINALES HAVE TO BE COMPLICATED?

The Good Wife left us with so many unanswered questions, including this one: Does a series send-off have to be ambiguous to be good? ***By Melissa Maerz***

▲ (*Clockwise from top left*) Julianna Margulies on *The Good Wife*;

“NOTHING’S EVER OVER.” THAT’S what the late Will Gardner (Josh Charles) told Alicia Florrick (Julianna Margulies) during a fantasy sequence in *The Good Wife*’s series finale, which aired May 8. He was talking about Alicia’s latest case, but he could’ve been talking about the episode itself, which refused to offer anything resembling resolution. After seven seasons, *The Good Wife* ended the same way it began: Alicia stood by her husband, and someone got slapped. This time, it was Diane (Christine Baranski) smacking Alicia—though, as critics pointed out, the anticlimactic finale was a slap in the face for many viewers, too. Some plotlines had been settled long ago. Will was dead, so there was no lingering will-they-or-won’t-they with Alicia. Eli (Alan Cumming) had already confessed to deleting a very important voicemail, so there was no looming confrontation. And the show’s creators, Michelle and Robert King, have always insisted that Saint Alicia had been slowly evolving into a less sympathetic character, so if she wronged Diane in the final moments, it shouldn’t have been a surprise. The rest of the show’s overarching questions were left unanswered. Was the episode’s title—“End”—meant to be ironic? What we got wasn’t an ending at all.

What happened to the finality of the finale? Closure used to count for something. For better or worse, there was no limit on the major things that could happen in an hour. Take the 1983 finale of *M*A*S*H*, which concluded with nothing less epic than the ending of an actual war—or the 1985 ender of *Alice*, which saw all of the waitresses receive life-changing news (commonplace for finales of that era). Or think about the 2004 capper to *Friends*, where Monica and Chandler adopted twins and moved to the suburbs, and Ross and Rachel—finally!—got together for good. *Seinfeld* managed to have it both ways in 1998 when it wrapped up things with a wry ending that both utilized finale clichés and subverted them. Yes, we got a dramatic ending, but it was a polarizing one that said, “You’re conventional enough to want a dramatic ending? Fine. How about Jerry, George, Elaine, and Kramer in jail?”

Sure, sitcoms are easier to wrap up in a satisfying way, because they’re naturally suited

> “TODAY, AN AMBIGUOUS FINALE IS VIEWED AS THE ONLY ‘SMART’ WAY TO END A SERIES. IF YOU DEMAND ANSWERS, PEOPLE ASSUME YOU’RE DUMB.”

SIX FEET UNDER: HBO/PHOTOFEST; *LOST*: MARIO PEREZ/ABC; *THE SOPRANOS*: WILL HART/HBO; *BREAKING BAD*: URSULA COYOTE/AMC

Jennifer Aniston and David Schwimmer on *Friends*; *Six Feet Under*; Bryan Cranston on *Breaking Bad*; *The Sopranos*; Matthew Fox on *Lost*

to happy endings. But the last series to offer a *truly* gratifying glimpse of its characters' future was actually a drama—and a dark one, too. In 2005, *Six Feet Under* flashed forward to show the major life events and, eventually, the deaths of characters who'd started to feel like family to viewers. This wasn't just the finale of an all-time great show. It felt like a finale for life itself.

We don't often get great swan songs like that anymore, and you can blame *The Sopranos*. In 2007, when the last episode cut to black right in the middle of Tony Soprano's dinner, it was a masterwork of suspense. By refusing to kill off his main character on screen, writer-director David Chase left us feeling the exact same paranoia and anxiety that landed Tony in therapy: the feeling that death was out there, waiting for the right moment. Chase left the series deliberately unfinished, and because he did it so successfully, other showrunners now believe that an unfinished ending is a virtue in itself. The creators of *Lost* were vilified for trying (and failing) to provide an answer to all of the questions the series raised. Today, an ambiguous finale is viewed as the only "smart" way to end a series. If you demand answers, people assume you're dumb.

But is that really true? The worst ambiguous endings have a false air of poignancy simply because they allow for multiple interpretations. By relying on the audience to imbue the finale with meaning, the showrunner expects the viewer to do all the work. Isn't that just as unambitious as a lazy coda that wraps things up too neatly? It's deceptively hard to write a finale that, in hindsight, seems inevitable. Just look at the way *Breaking Bad* painstakingly plotted Walt's fate from the beginning. He started selling meth so that he'd make enough money to support his family and possibly beat cancer, but in the end he was dead, and his whole family was probably glad. With plotting that precise, you're not focused on what happened after the credits rolled. You're free to deconstruct the richness of the work.

We invested seven years in Alicia Florrick's life. Don't we deserve some closure? I'm not talking about rewarding fans with a pat ending at the expense of a more complex character arc. And I'm definitely not suggesting a rom-com send-off for Alicia and a man. I'm talking about offering some insight beyond the obvious idea that the victim became the victimizer. Post–*Breaking Bad*, too many other, better series have ended that way. We have to get rid of the ideas that darkness equals quality and that all happy endings are basic. Besides, we've already debated who's really responsible for Alicia's ethical lapses: Alicia herself or the systems (marriage, law, politics) that reward them. Wouldn't it have been more subversive to see who she'd become if she broke away from those systems and built a new life for herself? Wouldn't it have been refreshing to see her figure out how to function in a complicated world where it's harder to be good? "End" felt more like the conclusion of an episode, not a series. Maybe Will's right that nothing's ever really over. But TV would be a whole lot more interesting if he were wrong. ◆

WHEN STARS ALIGN

JODIE FOSTER DIRECTS **GEORGE CLOONEY** AND **JULIA ROBERTS** IN THE NEW THRILLER **MONEY MONSTER**. NOW THE TRIO HUDDLES UP WITH *PEOPLE* AND *EW* EDITORIAL DIRECTOR **JESS CAGLE** FOR A CANDID CONVO ABOUT FAME, FAMILY, AND *THE FACTS OF LIFE*. *Photographs by* **CARTER SMITH**

Photographed on April 8, 2016, in Studio City, Calif.

W

An **ENTERTAINMENT WEEKLY** *Exclusive*

WHEN JODIE FOSTER SET OUT TO direct her fourth film, a taut financial thriller about fame and corruption, she was more concerned with getting the story right than landing a star-studded cast. But she got George Clooney and Julia Roberts anyway. "It was really just one of those great presents from the sky," Foster, 53, says. "I was happy to make the movie for 20 cents, however we could get it off the ground." ¶ In *Money Monster* (out now), Clooney, 55, headlines as Lee Gates, a smarmy TV host dispensing financial advice, with Roberts, 48, in his ear as his quick-witted producer, Patty Fenn. But when a viewer (*Unbroken*'s Jack O'Connell) bets his life savings on a bad tip from Gates, the man storms the studio with a gun and a bomb, demanding answers on live TV. "I loved that [the story] was in real time," Foster says. "And it felt really relevant about technology and how that intersects with entertainment and news and our lives." ¶ And who's more qualified to make a movie about fame and media than Foster, Clooney, and Roberts? The three global superstars sat down on a recent rainy day in Studio City, Calif., to talk about their new movie, their families, and their decades-long relationship with the spotlight. Oh, and the fine art of face-licking. —DEVAN COGGAN

JESS CAGLE, EDITORIAL DIRECTOR OF *PEOPLE* AND *ENTERTAINMENT WEEKLY* **George, how did Jodie first contact you about this movie?**

GEORGE CLOONEY She sent me a letter. She offered me, like, 12 bucks. [*Laughter*]

JULIA ROBERTS It said, "Check one: Yes. No. Maybe."

CLOONEY She sent me a really beautiful letter that just said, "Let's go have some fun." I loved the script, and I wanted to work with Jodie, so...

JODIE FOSTER George saying yes changed everything.

CLOONEY And then we chased Julia.

ROBERTS George called me and just said, "Have a look at this." And I had one of those strange mornings where I had time to sit down and read an entire script instead of...

CLOONEY Just your part.

ROBERTS Yeah, I highlighted all *my* lines. And I thought it was so good and complicated, but really about humanity and how we're all kind of searching. I was knocked out.

You have very few scenes with George. Was that a selling point?

CLOONEY Yes.

ROBERTS That was in my contract.

George, your character, Lee Gates, is a TV journalist who treats finance as sport, with no regard for the impact it has on people's lives. I suspect that's exactly the kind of guy you hate.

CLOONEY A lot of journalists now treat a lot of things like sport. Like entertainment. It goes on in all forms of information now. So what I liked about this role was that it represents more than just a Jim Cramer kind of guy. Somebody said that Jim Cramer is afraid I'm playing him. I'm not.

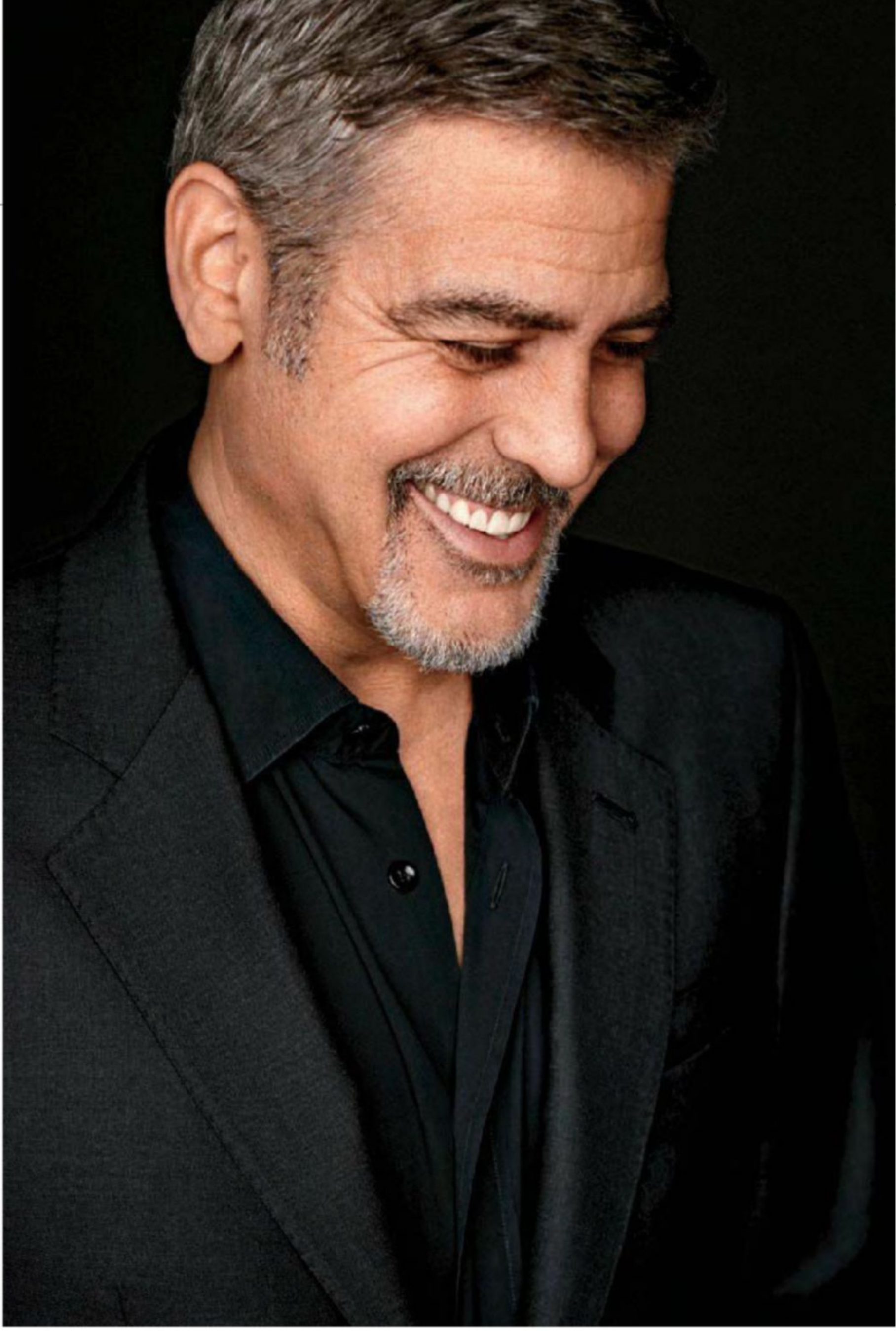
FOSTER Lee Gates knows everything about the financial world, and he's a brilliant man. But he's been living in the skin of being a celebrity, and he's forgotten who he was as a human being. This process makes him remember.

Julia, you play a TV producer, and you really had to learn that whole control-room vernacular.

Lee Gates Presents
MONEY
MON$TER

(*From top*) Julia Roberts in the control room; Jodie Foster directs Jack O'Connell; George Clooney talks to the camera

(PHOTO SHOOT) ROBERTS' STYLING: ELIZABETH STEWART/THE WALL GROUP; FOSTER'S STYLING: SAMANTHA MCMILLEN/THE WALL GROUP; ROBERTS' HAIR: SERGE NORMANT/JED ROOT; MAKEUP: GENEVIEVE/LANCOME/SALLY HARLOR; FOSTER'S HAIR: RICHARD MARIN/CLOUTIER REMIX; MAKEUP: RACHEL GOODWIN/STARWORKS ARTISTS; MANICURE: ALEXANDRA JACHNO/AIM ARTISTS; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; ROBERTS' DRESS: BALENCIAGA; SHOES: PAUL ANDREW; NECKLACES, EARRINGS: JENNIFER MEYER; BRACELET: LUISA ROSAS; FOSTER'S SUIT: MAX MARA; BLOUSE, SHOES: GIORGIO ARMANI; JEWELRY: ANITA KO; (THIS PAGE) ATSUSHI NISHIJIMA (3)



ROBERTS The first time I went to sit in a control room—it was at a local CBS New York news show—it was a small space with a lot of people and a lot of buttons and a lot of screens, and it was fascinating. The people were very open to all my inquiries and wonderments. I was just kind of watching things and thinking, "Oh, I'm going to steal that."

You all started in the industry at different ages. Do you remember when you first became aware of each other on screen?

FOSTER *Mystic Pizza* for Julia, definitely. And I saw her at a barbecue.

CLOONEY I auditioned for *Mystic Pizza* and didn't get it.

ROBERTS For George, it's *Sisters*. You were Sela Ward's boyfriend, Falconer. You were so handsome.

CLOONEY She's so lying. She watched *The Facts of Life*.

ROBERTS I did, but I didn't clock you. On *Sisters*...

CLOONEY I had a mullet then. [*Laughter*] The interesting thing is that Jodie and I are roughly the same age, and I've been doing this for 30 years or something. But Jodie, compared to you [Julia and I] are the young ones in the game. You've been doing it since you were...

FOSTER Since I was 3.

ROBERTS She was Becky in *Tom Sawyer*. I watched that with my kids recently.

FOSTER Did you really?

George and Julia, did you first notice Jodie in *Taxi Driver*?

CLOONEY I wasn't allowed to see that one. She was allowed to be *in* it, but I wasn't allowed to watch it. No, it was before *Taxi Driver*. [*To Foster*] You were on *The Partridge Family*, right?

FOSTER I've been on *The Partridge Family*.

She was on *The Paul Lynde Show*.

FOSTER [*Laughs*] Yes, I was! With Dom DeLuise. I did all those three-camera shows.

ROBERTS My first job ever was on the TV show *Crime Story*, with Dennis Farina. That was a Michael Mann show. And then I did *Miami Vice*.

What was that like, *Miami Vice*?

ROBERTS I remember thinking, "Gosh, I've really got to figure out what this scene is about," and I sat down—we were out by a pool—and I'm looking at my lines. I look up, and they're gone. Nobody gave a s--- that I was trying to figure that out. It was agonizing.

Jodie, when did you decide you wanted to direct?

FOSTER When I was a kid, doing *The Courtship of Eddie's Father*, Bill Bixby directed one of my episodes. My mouth was open. I just couldn't believe that actors were allowed to direct.

CLOONEY Was he a nice guy, Bill Bixby?

FOSTER Oh yeah, he was a lovely, lovely guy.

CLOONEY Bill Bixby was every kid's [ideal] father. We were all like, "That's the guy you want."

CLOONEY AND ROBERTS [*Singing theme song*] "People, let me tell you 'bout my best friend..."

FOSTER But I didn't think directing would be possible because I didn't think there were women directors.

CLOONEY Were there no women TV directors then?

FOSTER No. When I was growing up, there were no women *in film* [behind the camera]. I mean, sometimes the makeup artists—and always the script supervisor—but other than that, none.

George, being a movie star seems like a pretty great job. What made you want to direct?

CLOONEY I have a real understanding of what being famous is. If you're lucky, you get a 10-year career. Sometimes you get luckier, and every once in a while you get really lucky. I didn't want to be 55 and worried about what some studio executive thinks about how I look or how I play anymore. I wanted to have more control over my career.

Julia, did you ever think about directing?

ROBERTS No. I don't want to be the center on a set that all that energy—and all the questions—are coming toward. When we did *Confessions of a Dangerous Mind*, George made sure that everybody knew everything that was going on, so that we could just let it all go. It made you feel super secure. And we did some nutty things on that movie.

CLOONEY Jesus. You licking Sam Rockwell's face!

Well, if you're going to lick a face...

ROBERTS Sam and I are friends, so part of the reason I licked his face was that I was trying to get out of kissing him because it seemed so weird.

In our rabid media age, you've all still managed to carve out relatively normal lives for yourselves. How have you done that?

FOSTER It's interesting that all three of us have been in the business for such a long time, and we're all pretty well adjusted. Although George is a little crazy. [*Laughter*] But we all have good lives, and we're nice to people, and so far none of us is barking like a seal on Hollywood Boulevard. We've all had to find some adaptive tool to survive what is a kind of destructive psychological path: figuring out what does belong to the public and what doesn't. We've all found

Jess Cagle (center) with Clooney, Roberts, and Foster

THE CAGLE EXERCISE

Three stars. Nine questions. Go.

Close friends describe me as...
JULIA ROBERTS Honest.
GEORGE CLOONEY Honest.
JODIE FOSTER Short.

Only I know that I am...
ROBERTS Usually lying.
CLOONEY Six foot seven.
FOSTER Inferior.

My last meal would be ___ and I would eat it with whom?
CLOONEY ...Something with McDonald's french fries in it.
ROBERTS No, pizza at your house.
FOSTER I think it might be spinach. With a very fluffy dog.
CLOONEY Spinach? Holy Popeye. That's crazy.

It may be heresy, but ___ is overrated.
CLOONEY Don't say me...
ROBERTS You took my answer right away.
FOSTER I was going to say urine, but I'm not sure why!
CLOONEY Well, if you're drinking it, I'd think that's true.

I think I'm really good at...
ROBERTS Mah-jongg.
CLOONEY Oh my God. I had an afternoon trying to learn mah-jongg. By the end, I was like, whatever drink I could get. I think I'm really good at drinking.

I feel sexiest when I am...
CLOONEY Here with the three of you.
FOSTER Lie. Eating peanut butter and jelly.
ROBERTS With a side of spinach.

I wouldn't be caught dead in...
FOSTER One of those cars that make a lot of noise.
CLOONEY A coffin.
ROBERTS A taffeta dress while playing mah-jongg.

The thing about myself that I've learned to love is...
CLOONEY I think it's the toupee.
FOSTER Bluntness.
ROBERTS It's an impossible question to answer!
CLOONEY Because there's just too many options you love?

I could talk about ___ for hours on end.
CLOONEY College basketball.
FOSTER Skiing.
ROBERTS My kids.
CLOONEY No, mah-jongg.

To see video of the Cagle Exercise, go to ***ew.com/cagle***

little straws up to the surface of the water to figure out how we can breathe.

ROBERTS Having good friends is helpful. I have a remarkable person who I share my life with, and he has a very clear set of principles of what life should be about. That creates the greatest balance for me—being able to focus on family life. For each of us, the measure of our work isn't the measure of who we are. We have super-cool jobs, but we're all going about our lives in the fashion that most people do: with integrity and kindness and, hopefully, a certain amount of privacy.

CLOONEY You can't find anybody who's famous who doesn't miss some form of anonymity. No one is designed to just be watched all the time. My aunt [Rosemary Clooney] had been a big star, and she blew it. She had a great comeback, but she was a drunk, and she popped pills, and she went through a really horrible time her first run at it. I got to see how damaging that was. And I was lucky because real fame happened when I was 33. I lived a normal life for a lot longer than I haven't been living one.

Jodie, when *Taxi Driver*, *Freaky Friday*, and *The Little Girl Who Lives Down the Lane* came out, you were just turning 14. What were the downsides to that?

FOSTER You know, it's all upside. Having the opportunity to have a real creative path—that has saved my life, knowing that I had a place to think and to feel and to make good work. So, yeah, growing up as a film actor...I don't see the downside to it. Maybe I was like the astronaut who could handle the gravity.

You've made sure that your two sons have had normal lives out of the spotlight. What impact has that had on them?

FOSTER My older son is almost 18 now, and people will say to them, "Oh, you've spent your life on movie sets!" They're like, "Um, no. We've almost never been to a movie set." I've always compartmentalized my life. I've had my work life and I've had my family life, and that's been my survival tool, really. But now, at 18, my son's interested in acting, and he's like, "How come you never brought me?"

Julia, you were just 22 when *Steel Magnolias* and *Pretty Woman* came out—

CLOONEY [*To Roberts*] You were 22? Jesus.

Each of you, if you could all go back and give advice to yourself at age 22, what would you say?

CLOONEY Don't wear that mullet. And you're going to regret these shoulder pads. [*Laughter*]

FOSTER I was always so worried. I was just plagued by anxiety. Would I be able to support myself? Would my work be good? Would people love me? I wish I'd known that it was all going to be fine. And that the anxiety doesn't help.

ROBERTS I would say, "Sit up straight." And "A half pan of Oreo cookies is not a meal."

CLOONEY It's not? [*Laughter*] ◆

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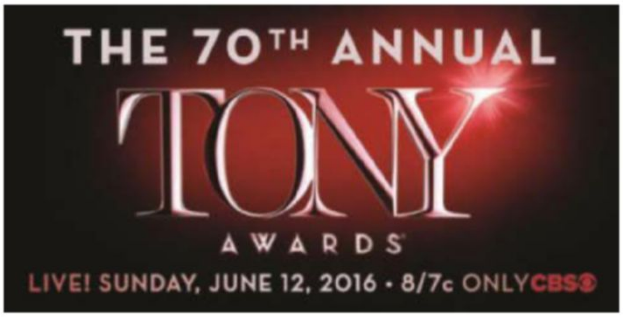
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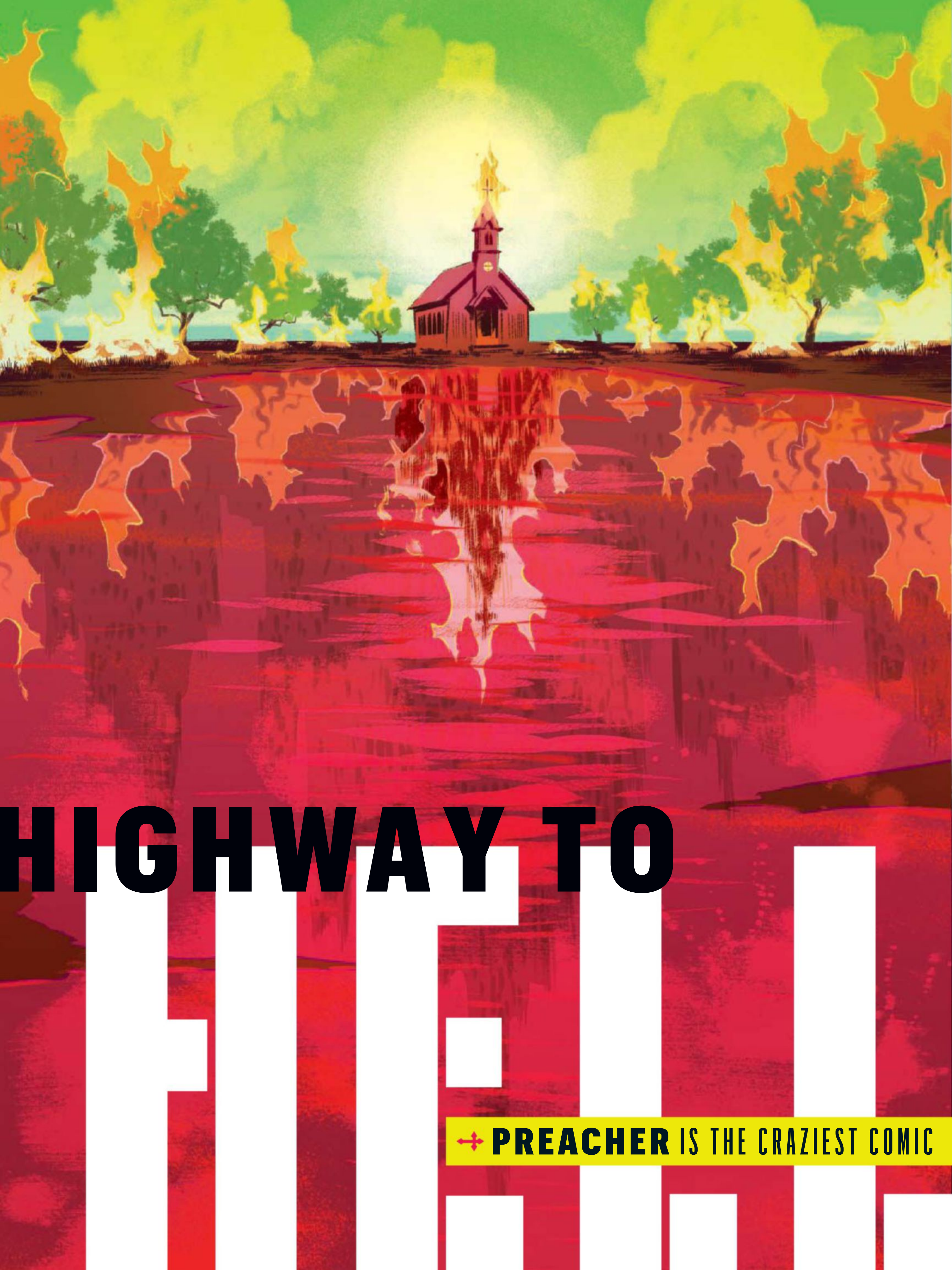

HIGHWAY TO HELL

PREACHER IS THE CRAZIEST COMIC

Dominic
Cooper as
Jesse Custer

BOOK ADAPTATION TO HIT TV. COULD IT ALSO BE THE NEXT *WALKING DEAD*?

BY **CLARK COLLIS** ***@CLARKCOLLIS***

ILLUSTRATIONS BY **NATHAN FOX**

SOMETHING SEEMS OFF TODAY ON THE SET OF *Preacher*, AMC's highly anticipated adaptation of the ruthlessly violent, boyishly bonkers cult comic. While the Albuquerque set is riddled with an undercurrent of menace, one can't help but notice something missing—namely, carnage. "Special effects went through 14 gallons of blood last week for just one scene," says a gleeful Howard Berger, cofounder of legendary gore-and-prosthetics company KNB EFX Group. "That's a lot of blood for television. It doesn't rival [what we do on] *Walking Dead*, but we're trying to get there."

Still, today's scene does plenty to set the stage for *Preacher*'s bizarre universe (debuting May 22 at 10 p.m.). Star Dominic Cooper appears as Jesse Custer, a Texas minister possessed by a supernatural force that gives him the power to make people do whatever he commands, and now he's acting opposite someone garbling his lines in a fashion appropriate to the fact that his mouth looks like a sphincter. To be clear, this is no slight to his scene partner Ian Colletti, but rather an accurate description of his makeup—his character is, after all, called Arseface. The result is both horrific and, to Cooper, hilarious. "I have had problems filming where I can't get through a scene without bursting out laughing," says the actor.

If that sounds weird, hold on to your Stetson. This mix of comedy, horror, action, love story, and modern-day Western is the latest project from Seth Rogen and Evan Goldberg, the writer-directors behind the 2014 film *The Interview*. That movie resulted in North Korea threatening a "merciless countermeasure" against the U.S. and may have led to the hack of Sony's computer systems. While it's hard to imagine *Preacher* will create enough controversy to require the State Department's attention, the series' source material is packed with provocative plotlines. It was also one of the first things Rogen and Goldberg bonded over when they met at bar mitzvah class in their native Vancouver two decades ago. "My brother and I were big comic nerds," says Goldberg. "He was like, 'Read this, it's the best comic ever.' [Seth and I] became friends very soon after, and I passed it on to him."

So, does Rogen think the show will be controversial? "I don't know," he says, unleashing that distinctive laugh-bark. "We clearly are not the best gauge of that."

***PREACHER* FIRST APPEARED AT THE END OF A** decade that saw Alan Moore (*Watchmen*) and Neil Gaiman (*The Sandman*) rewrite the rule book for superheroes. When its first issue—penned by Garth Ennis, with art by Steve Dillon—debuted in February 1995, it set that tome on fire. Seventy-five issues in length, the saga details ex–car thief Jesse Custer's mission to find and confront God about His recent abandoning of Heaven.

Garth Ennis Steve Dillon
PREACHER
Book One

CLOCKWISE FROM TOP LEFT

Seth Rogen and Cooper on set; Ruth Negga as Tulip; Ian Colletti as Arseface

Goldberg says only half-jokingly that he and Rogen have been trying to get their hands on *Preacher* since they first acquired agents. As their writing careers gained traction with *Superbad* and *Pineapple Express*—and Rogen became a major movie star—they never left their dreams of *Preacher* behind. When Sam Mendes was attached to direct a movie version in 2008, Rogen contacted the filmmaker about appearing in the adaptation. "I just found an email that I sent asking if I could audition for the role of Arseface," says Rogen. "He said I could. But then the movie fell apart."

Mendes wasn't the first person (or the second) to try to get *Preacher* off the ground. Starting in the late '90s, *Tank Girl* director Rachel Talalay spent years unsuccessfully attempting to bring the comic to the big screen, with James Marsden in the frame to play Custer. In 2006, HBO announced that Mark Steven Johnson, director of the Ben Affleck-starring *Daredevil*, was developing

(PREVIOUS SPREAD AND THIS SPREAD) LEWIS JACOBS/AMC (5)

Preacher as a TV show. Two years later, Johnson told the website Comics Continuum that the channel had aborted the project because it was "too dark and too violent and too controversial." That was when Mendes stepped in, hired by Columbia to develop the comic as a film, to be produced by Neal Moritz (*The Fast and the Furious*). But Mendes left the project when he found himself unable to wrangle the sprawling tale. In 2011, *Disturbia* filmmaker D.J. Caruso tweeted that he had just closed his deal on *Preacher* and was "pretty f---ing pumped." That pumpedness subsequently diminished, with Caruso admitting in August 2013 that the project was "on the back burner."

It would eventually take the intervention of a superhero for Rogen and Goldberg to get their shot. The duo had co-written 2011's *The Green Hornet* (which Rogen also starred in), and although the film performed only modestly at the box office, it brought them into the orbit of Moritz, who produced the film. "Neal ultimately controlled the rights to *Preacher*, and he knew we were huge fans," says Rogen. By the summer of 2013, it was clear that Rogen and Goldberg could craft a hit—having done so with their codirectorial debut, *This Is the End*—and the growing sophistication of TV shows and huge success of AMC's *The Walking Dead* made the concept of a small-screen *Preacher* adaptation increasingly appealing. "Through some weird series of circumstances, we became the most viable option," says Rogen.

The pair teamed with experienced TV writer-producer Sam Catlin (*Breaking Bad*), who, despite being unfamiliar with the comic, turned out to be an ideal showrunner for the series. "It's a good mixture," says Catlin, "because they're devoted idiot-fans and I had no history with it."

Rogen, who had been impressed by Cooper's performance in the 2011 thriller *The Devil's Double*, invited the actor to meet with his producing team. Cooper—best known for his turn as a dashing playboy in 2009's *An Education*—was intrigued by the script for the pilot. "When we had our first conversation with him, he said, 'So, what happens later in the show?'" Goldberg recalls. "By the time we finished, he was just like, 'This is crazy!'"

Rogen and Goldberg initially conceived the show as a highly faithful comic-book adaptation in the style of 2005's *Sin City*."We actually pitched it like 'It's going to be frame for frame almost,'" says Goldberg. But they ultimately determined that aping the comic's in medias res beginning would be confusing to viewers, and instead they crafted a much more conventional pilot. "We wanted to ground it in something familiar so that it didn't feel like a bad acid trip," says Catlin.

Having aged out of playing Arseface, Rogen does not appear in the pilot, and there are no plans for him to portray a character on the show. That's probably just as well, given the frenetic pace of TV production compared with the movie world he and Goldberg have mostly inhabited up to this point. "We're used to *way* more time," says Rogen.

Though details are sparse on just which aspects of the beloved comic make it into the series' first season, Catlin reveals that it will focus on how Custer uses his new superpower while still being a man of the cloth. "He's never really a preacher in the comic," says the showrunner. "We thought there would be an opportunity to see someone try to do their job, to be the spiritual sheriff for the town.... Jesse's got a dark, quasi-criminal past. He's come back to town to take over his father's church, to make up for all the bad that he's done, and then he gets possessed by this entity."

Along for the ride are English actor Joseph Gilgun as Cassidy, an alcoholic Irish vampire; Ethiopia-born, Ireland-raised actress Ruth Negga as Tulip, the ex-girlfriend hell-bent on bringing Custer back into a life of crime (Negga and Cooper also happen to be a couple in real life); and Colletti's Arseface. In the comic, Arseface is a kid who tries ending his life with a shotgun to emulate Kurt Cobain but instead, after plastic surgery, winds up looking like a butt. As this version of *Preacher* is set in the present, two decades on from Cobain's death, Arseface has a new backstory. "Nirvana is not part of it," Goldberg says.

But, says Rogen, "I think fans of the comic will be surprised at how *much* we're incorporating." So, will the series, whose source material depicts God as a cruel deity, give religious-minded folk plenty to get offended by? Not according to Goldberg, who resists comparisons to Kevin Smith's Catholic Church-baiting, protests-inspiring film *Dogma*. "I very much like that film, but it is a vicious attack," he says. "We're showing you conversations where two sides argue their points—and we don't try to favor one. I think the show being a conversation, and not being some blunt statement, may make it not controversial."

"But again," Goldberg concludes, "what the f--- do we know?" ◆

Let's Do the Ti

THE ROCKY HORROR PICTURE SHOW *IS COMING TO FOX THIS FALL AS A TWO-HOUR TV EXTRAVAGANZA.*

IT'S JUST A JUMP TO THE LEFT. AND then a step to the riiiiiiight. The lyrics make it sound simple, but filming *The Rocky Horror Picture Show* is a little more labor-intensive. Inside Toronto's Casa Loma castle, the cast and crew of Fox's TV "reimagining" of the cult classic are in production on the epic "Time Warp" number, and as Annaleigh Ashford (*Masters of Sex*) prepares to do her tap solo as rainbow-haired Columbia, director Kenny Ortega (*High School Musical*) cues the extras to give her a boost. "Let's give Annaleigh some energy here," he yells before she launches into a blitzkrieg of dance moves. The movie—about a couple who stumble upon a castle owned by Dr. Frank-N-Furter (Laverne Cox)—aims to deliver enough glam-rock goods to draw new viewers while also satisfying fervent fans of the 1975 original. So come up to the lab and see what's on the slab as EW takes you inside the revamped *Rocky Horror Picture Show*.

RAIN DATE

At the beginning of the film, prudish couple Brad (*Liv and Maddie*'s Ryan McCartan) and Janet (*Eye Candy*'s Victoria Justice) get stranded in a storm and take refuge in Frank's castle. And that's when they start questioning things...sexually. Says Justice: "There's definitely a major sexual awakening and one that I haven't explored on screen yet. I'm excited about it!"

ne Warp Again!

HERE'S AN EXCLUSIVE SNEAK PEEK AT THE NEW TAKE ON EVERYONE'S FAVORITE FREAK SHOW. BY TIM STACK @EWTIMSTACK

SWEET LAVERNE

Orange Is the New Black star Cox (seen here with Ben Vereen as Dr. Scott) takes on Tim Curry's infamous doctor from Transsexual, Transylvania. "I get tweets from people, 'Please don't f--- up *Rocky Horror Picture Show*!' " says Cox, laughing. "I showed my brother pictures of me in character and he was like, 'You were preparing your whole life for this.' "

GOING FOR GOLD

Mad scientist Frank's greatest creation is Rocky (*Game of Thrones*' Staz Nair). For this version, Rocky's "wardrobe" got a bit of an update by six-time Tony-winning costume designer William Ivey Long. "I'm wearing these nice, sexy knee-high platform boots and a gold latex bathing suit," says Nair. "I felt very sassy and I owned it."

"WARP"ED MINDS

Frank's minions Magenta (*Grandfathered*'s Christina Milian), Riff Raff (*Penny Dreadful*'s Reeve Carney), and Columbia (Ashford) welcome Brad and Janet with the "Time Warp," an even more colorful dance number in this production. "It's the same score and the same story and the same characters and the same good camp and fun," says Ortega.

A BLAST FROM THE PAST

While the young cast, seen here, is new to *Rocky*, there will be one familiar face: Tim Curry will return, this time as the narrator. "The first day of rehearsals in Los Angeles, Tim listened to me sing every song from the show," says Cox. "That was really intimidating. I had to sing in front of the man who made all these songs iconic. It's just a gift he's involved in our production."

MCCARTAN AND JUSTICE: JOHN MEDLAND/FOX;
ALL OTHERS: STEVE WILKIE/FOX (4)

SUMMER MUSIC PREVIEW

From Adele's sold-out tour to Nick Jonas' hot new record, the inside scoop on what's coming this season

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SS ISO
JAM ROOM
K
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THREE'S

Sam Hunt, 31, Kenny Chesney, 48, and Miranda Lambert, 32, photographed on April 14, 2016, in Nashville

Logos by **H.Y.T. STUDIO**

Q&A
EXTRA HEAVY

With his Spread the Love tour coming to a town near you, **Kenny Chesney** and openers **Miranda Lambert** and **Sam Hunt** tell EW what to expect from the biggest country tour of the summer—and why you should leave your selfie sticks at home.

By **MADISON VAIN** @tweetsinvain
Photographs by **DANNY CLINCH**

TOURS COMPANY

SUMMER MUSIC PREVIEW
RIGHT ON!
Tours
EXTRA HEAVY

The Spread the Love tour is hitting 39 cities around the country. What can fans expect?

KENNY CHESNEY Getting out on the road with Sam and Miranda [for] hours of awesome live music, rolling down the highway... We're in a genre that allows you to have a real career and fan base, where fans have a certain ownership with an artist. That's really fun to share with the friends you take out on the road. To watch Miranda go up there and kick ass and have this unique spot in country where people look up to her, and to watch Sam come out here—it's such a great spot for him to be in, because everything's new—it's awesome.

Kenny, Miranda first opened for you in 2009, and you've played together many times since. Are you guys real-life pals?

KC I don't talk to her every day; we don't call each other at Christmas. But when we see each other, it's like we never left.

MIRANDA LAMBERT It's a low-maintenance friendship. But I've learned a lot from him, and every tour I've been on, somebody's learned from him. We take bits and pieces and apply it to our own gigs. [*To Chesney*] Do you want to answer your own questions, or should I keep going?

KC [*Laughs*] No! But since 2009, she's become this really important person in the music world. She's probably the most successful person that's ever opened for me—she doesn't really have to be out here, but she is.

Last summer you had stars like Jason Aldean and Brantley Gilbert on the road with you. Does having a female star change the dynamic?

KC The stage is gonna be a lot prettier, I can tell you that! [*Laughs*]

ML It'll smell like Chanel.

KC And everybody thinks Sam's pretty anyway!

ML Yeah, he's pretty!

Sam, one of your first breaks came when Kenny recorded your song "Come Over." How does it feel to tour with one of your earliest champions?

SAM HUNT It's awesome. He was one of the people who inspired me to pick up a guitar. And that inspired me to move to Nashville, which created an opportunity to write "Come Over" and led to a record deal of my own.

KC What's really interesting is that I get 20 percent! [*Laughs*]

SH [*Laughs*] But that was when it took somebody like Kenny to take a song like that, which was a little bit outside the box, and validate that sound.

What do you do to let loose between shows?

KC I leave the venue to work out.

ML I'm in charge of hospitality. I have an Airstream that I bring on the road; it's like a rolling bar. I drink, mostly, to pass the time. [*Laughs*]

Sam, last year you had three singles go platinum. How have you adjusted to stardom?

SH It was intense. I didn't know what to expect having not been an artist before. From the outside, you only see romantic snapshots of what seems like a great lifestyle—and it is, but it's also grueling. As much as I love music, I had to do some adjusting. Now I'm hoping to enjoy the moment a little more.

What's one thing about performing that never gets old?

KC It makes me happiest when somebody who may not have been invested in our music—their boyfriend or girlfriend [dragged] them to the show—leaves the show going, “What the hell just happened?”

ML Trying to get the guy who has a s---ty look on his face the whole time. I’m like, “I’m gonna turn you!”

KC [*Laughs*] “You’re gonna like it, whether you like it or not!”

ML But I also feel like I gotta follow Sam. Watching somebody who’s great at what they do puts a fire under my ass.

KC [*To Lambert*] I got a question for you: What’s the over-under on how many “I love Sam Hunt!” signs we’re going to see a night?

ML I’m terrified!

KC I bet at least 10.

ML ...That we can see! [*Laughs*] We’ll have to get binoculars for the rest.

Kenny, you’ve been headlining stadiums for more than a decade. Is it still a fun experience?

KC There’s a certain amount of responsibility to it, to stand in front of all those people and feel the weight of that. We try to open up our arms and invite everybody to come into our hearts. By August I’m pretty mentally tired. But it’s the cycle that I’ve been in for a while. I’ve gotten pretty good at getting the road out of my head when tour is over. I like to go have a few beers on my boat and watch football. But I will say, I crave stillness and simplicity, but when I get it, I start to freak out.

ML The reason he’s Kenny Chesney is the absolute passion and drive that he has. We all call our agents every August saying, “I’m never playing another show!” Mine answers the phone: “It’s August 12, are you quitting tour?” [*Laughs*] I’m like, “Yes! How’d you know?”

Kenny has graduated from tiny clubs to stadiums. Sam and Miranda, is that something you hope to achieve?

ML It’s an everyday conversation. Last summer I went to Florida and played the smallest, sweatiest clubs I could find. I wanted to smell the cigarettes and beer—and I don’t do anything near his level. But getting to go out with him puts it all in perspective. It’s like, what does it take to get there, and am I willing to do it? Do I want to?

SH A year and a half ago, I was playing bars to 300 people. I still wonder if anybody’s going to show up when we go out there.... But if in the next few years I’m able to put out records that inspire that many people to come out to one show, I’d love to.

Do you miss performing in smaller rooms, Kenny?

KC There’s nothing like seeing a sea of people who care about what you do and the experience—that’s the most amazing thing. But yes, I miss being able to smell beer on the floor and monitors that don’t work but you can see everyone in the venue. When we get to missing it too much, we’ll go do it. Who knows, maybe one year we’ll do an acoustic tour.

You each have enormous followings on social media. How do you decide what to share?

ML I’m horrible at all of it. It’s a constant conversation, to think of something clever or make sure you spell something right. I always have 14 people read it, because I’m worried about all of it. And I really believe in leaving some mystery. I don’t need to know what everybody’s doing all of the time—especially with heroes of mine. I want to admire them from afar.

KC The balance is shifting every day. The more you give, the more they want. Where do you stop? Where is my life mine?

SH And with all the new outlets, there hasn’t really been an etiquette that’s developed yet. Like, is it okay to walk up to somebody and stick a camera in their face?

ML No, it’s not. [*Laughs*]

SH But it is, because it’s been conditioned as fine, or what you signed up to do to be in the spotlight.

What are some of your biggest concert pet peeves?

KC I loathe selfie sticks. People in the first five rows are already watching through their phones, but now they have to put them on a stick and shove them another four feet right in your face.

ML Mine is beach balls hitting me in the face. I carry a box cutter on stage. If it hits me in the head, I’m gonna cut it.

KC I’m just surprised it’s not a gun.

ML I did kill one with a heel once. I used to be a little more rageful. [*Laughs*]

What have you learned in your early years of touring that’s helped you stay levelheaded?

SH A lot of people are introduced into your life with this. You have your label, agents, management, and if you have success, your crew grows. You realize it’s not just about writing songs and playing shows, hoping people show up. A lot of people contribute to something that just you get credit for—you have to learn how to manage that as the leader.

ML That’s a great point. There are 85 people backstage, and you put food on their tables. It’s one of the things you take on and maybe don’t realize until it’s happening.

KC We all have a lot of people that work for us, and nobody tells you that you’re going to wake up one day and have people building houses and having babies based on you not getting sick or tired.

ML Or going crazy!

KC Or going crazy! I relish getting to help people—but that’s something that they don’t tell you, because that’s not part of the dream early on. You just want your song on the radio so your friends will think you’re cool. ◆

(PHOTO SHOOT) HUNT’S GROOMING: ALEX WINGO; LAMBERT’S HAIR: ALI RYAN; MAKEUP: MEGAN THOMPSON; STYLING: TIFFANY GIFFORD

JUKEBOX
JURY

SONGS OF SUMMER EDITION

What's the "Cheerleader" of summer 2016? Our pros size up the front-runners for the most inescapable earworm. *By Nolan Feeney*

THE EXPERT PANEL	**Fifth Harmony** *"Work From Home" feat. Ty Dolla $ign*	**Lukas Graham** *"7 Years"*	**G-Eazy & Bebe Rexha** *"Me, Myself & I"*	**Desiigner** *"Panda"*
Tegan and Sara *The Canadian synth-pop duo's eighth album,* Love You to Death, *arrives June 3.*	**Sara Quin** The genius of a song like this is that I don't even relate to the lyrics at all. I'm like, "That doesn't describe me or any situation I've ever been in." I find myself singing along almost like a kid would. It proves that even the gayest person can relate to the straightest song, and hopefully vice versa.	**Tegan Quin** **He's in that same category as Hozier: He doesn't belong where he is, yet he's conquering that format [because] it feels real and genuine.** **Sara** **Boys of a certain age love to write about their dads. It reminds me of hanging around with drunk teenagers in high school.**	**Tegan** I had a party over the weekend, and this song came on three times. I don't know how I accidentally added it three times, but by the end we were all singing along. I think it's a total hit.	**Sara** **I love thinking about somebody sitting down and being like, "What are we going to write a song about today?" Like watching YouTube, and a panda video comes up? It doesn't make very much sense to me. I think it's just cool.**
Meghan Trainor *She won Best New Artist at the Grammys in February. Her new LP,* Thank You, *is out now.*	I immediately thought this was ear candy. I could sing the words back by the second chorus, which is my favorite part about pop songs. I was so impressed by that.	**Lukas is one of my favorites. This song just proves that when you're really honest and speak the truth, people will relate to it.**	Bebe and I talk all the time about working together. She's so talented. Anytime you hear a song on the radio it's like, "Oh, there's Bebe." I've never met G-Eazy, but I'm a fan of this song. I like his rap.	**[*Rapping*] Panda! Panda! Panda! I'm not the biggest fan of trap rap like that, but my brother plays that song a lot, so I definitely bump to it.**
The Chainsmokers *The producer-DJs are burning up the charts with their smash "Don't Let Me Down."*	**Drew Taggart** We're close with some of the girls in that group. It's cool to see them come back with another hit. When I heard that the first time, I was like, "This is a *big* track."	**Alex Pall** **It represents everything good about pop music. We performed at the [MTV] Woodies with him [in March], and the dude performed in sweatpants. The fact that this dude is just so himself unapologetically is awesome.**	**Drew** Bebe and I have been writing songs together since before anyone knew who either of us was. I'm so proud to see her just crushing the charts. I'm a big G-Eazy fan—it's not easy for a white rapper to be respected by everyone and to cross over in such a cool way.	**Alex** **He sounds like a British gangster. I know people have drawn comparisons between him and Future, but the truth is, everything is an iteration of something else. What's really impressive is the fact that it's not getting any airplay on pop radio, but it's still so big.**

TEGAN AND SARA: GEORGE PIMENTEL/GETTY IMAGES; TRAINOR: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; THE CHAINSMOKERS: RAHAV SEGEV/GETTY IMAGES; FIFTH HARMONY: SMALLZ & RASKIND/GETTY IMAGES PORTRAIT; GRAHAM: SCOTT DUDELSON/FILMMAGIC.COM; G-EAZY: JOE SCARNICI/GETTY IMAGES; DESIIGNER: SHAREEF ZIYADAT/GETTY IMAGES

Zara Larsson & MNEK *"Never Forget You"*	Mike Posner *"I Took a Pill in Ibiza (Seeb Remix)"*	Drake *"One Dance" feat. Wizkid & Kyla*	DNCE *"Cake by the Ocean"*	The Strumbellas *"Spirits"*
Tegan She's 18? Wow. It could totally be the song of summer. It was very upbeat and I really, *really* like the production a lot. 	**Tegan** That was the last one I listened to on the elliptical. It's great, but I can't tell what's happening. Is it a joke? Is he making fun of other EDM artists? Or are they all, like, friends? **Sara** Whenever I hear it, I can't help but listen. It's like somebody telling you a gossipy story.	**Sara** Drake is my favorite pop star, and I like that he can let his inner happiness just shine. And Drake and Rihanna? I mean, we're all secretly hoping they get married and have children, right? **Tegan** It's probably the one I know least about, but I'm glad Sara likes it. Sara keeps me fresh.	**Sara** This song is an earworm. It's like the Proclaimers' "I'm Gonna Be (500 Miles)." If I hear it, I wake up in the middle of the night with cold sweats singing the song. I'm amazed by the Jonas Brothers and how completely different their projects are. As a sibling with a musician family, I think that's really neat.	**Tegan** I really like it, obviously, because they're Canadian. There's so much hip-hop and pop from Canada, but I like it because it's more indie-sounding. It's got the energy to be a hit for sure.
The writing and the melody are very catchy. When the drop comes in, I'm like, "Oooooh, s---!" I love Zara, she's so sweet. She's so passionate about what she does. She wants to write with me so bad. I told her she's doing a great job and that I'd love to write with her.	I heard this one on the radio today and sang it all day long. I have so much respect for him. I love [songs] about real stuff that not a lot of people talk about but everyone experiences. That's why Mike is one of the best.	I recently learned every word to this song. We play it every morning to get ourselves pumped for the day. I especially like that it has that little Caribbean taste to it. 	I immediately went to go hear it when I saw that Nick Jonas posted about it for his brother Joe. I was low-key so obsessed with them [as a teenager]. I just thought this song was going to be the biggest song ever. I'm so proud of Joe for pulling this band together and taking risks.	I've heard that one! I definitely love that name.
Alex This is the sickest vocal melody ever. We didn't realize [Zara] is a huge pop star in Sweden. We really want to work with her on something. The production is a little bit too reminiscent of "Where Are Ü Now," but that's what's hot right now.	**Alex** I didn't know if it was going to fit in with pop music, and of course it gets the tropical-house remix and blows up. The songwriting is excellent. We can relate to [the message]—how people count you out and then you come back.	**Alex** I'm the biggest Drake fan on planet Earth, but this is the only song of Drake's we still don't get. Drew and I have listened to it 1,000 times already, and we're waiting for that moment where we're out at a bar and it comes on and we're like, "Oh, I get it now!" But we haven't had that moment yet.	**Drew** I hate that song. I feel it's been forced down our throats. I didn't know a single person who was into that song, and it just kept getting played and played. I like Nick Jonas more. Like, what the hell is this song about? Is it about being a rich kid? That whole lifestyle doesn't resonate with me.	**Alex** I love the video for it. There has to be songs like this on pop radio—you can't have 30 ballads, you can't have 20 super-generic pop songs. You need these real, gritty kind of songs.

Hear these songs—and more of our panel's picks—online at **EW.COM/JUKEBOXJURY**

POSNER: GILBERT CARRASQUILLO/FILMMAGIC.COM; LARSSON: ZAR LARSSON/GETTY IMAGES; DRAKE: ERIKA GOLDRING/FILMMAGIC.COM; WARD: RICK KERN/WIREIMAGE.COM; JONAS, JANE: GOTPAP/BAUER-GRIFFIN/GC IMAGES (2); REXHA: KEVIN WINTER/GETTY IMAGES; LARSSON: MATTHIAS NAREYEK/WIREIMAGE.COM; THE STRUMBELLAS: JOE SCARNICI/GETTY IMAGES; GRAHAM: TERRY WYATT/GETTY IMAGES

THE 13 HOTTEST

TOURS

Dolly, Dave, and the return of the Dixies: Catch your favorite stars IRL with this season's best shows

Adele

July 5–Nov. 15

Say "Hello" to the biggest tour of the summer. The pop star returns to the U.S. for her first outing in five years with a set list that's heavy on songs from her new album, *25*—no pyro, no backup dancers, just that incredible voice. She'll save the crowd from ugly-crying the whole night with hilarious between-song banter, and if you're lucky enough, you may even witness a live, in-audience proposal.

Coldplay

July 16–Sept. 3

With a backdrop of kaleidoscopic lights, Chris Martin & Co. will perform a career-spanning set list featuring many tracks from their latest album, *A Head Full of Dreams*. They're also incorporating a fan-request segment,

PARTON: RICK DIAMOND/GETTY IMAGES; DRAKE: ANDREW CHIN/GETTY IMAGES; KHALIFA: MAT HAYWARD/GETTY IMAGES; ADELE: SCHILLER GRAPHICS/GETTY IMAGES; ROSE: ETHAN MILLER/GETTY IMAGES; MCCARTNEY: STEVE JENNINGS/GETTY IMAGES

SUMMER
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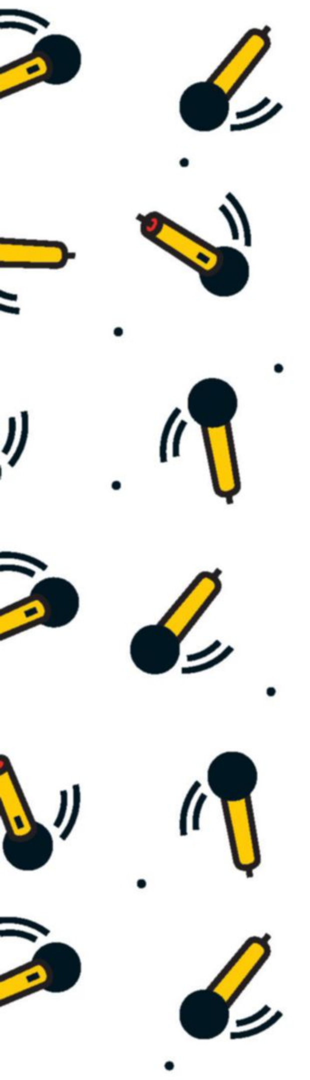
TOURS



which makes us wonder: If someone asks for "Hymn for the Weekend," will Beyoncé pop up?

Dave Matthews Band

Through Sept. 4

For DMB's 25th-anniversary tour, Matthews and his boys kicked things off where it all began: Charlottesville, Va. For the remainder, they'll hit up fan-favorite spots like the Gorge in Washington and other outdoor venues. Might this be their last run ever? DMB announced a touring hiatus for 2017.

Dixie Chicks

June 1–Oct. 10

After a decade away, the outspoken country trio are making 40-plus stops around the country, with many of their dates already sold out. Expect hits like "Not Ready to Make Nice," occasional covers like Beyoncé's "Daddy Problems," and candid banter from singer Natalie Maines—it is an election year, after all.

Drake and Future

July 20–Sept. 17

The rap titans made a splash with 2015's joint mixtape *What a Time to Be Alive* and will bring their deep bench of solo and collaborative hits to arenas nationwide with their Summer Sixteen Tour. And while the promise of "special guests" usually rings hollow, here it could bring some true magic from night to night: Between them, Drake and Future have teamed with names including Kanye West, Kendrick Lamar, Lil Wayne, Nicki Minaj, and Rihanna.

The Go-Go's

Aug. 2–30

"We're kind of synonymous with summer," says Charlotte Caffey of the Go-Go's, the band behind '80s new-wave classics like "Vacation" and "Our Lips Are Sealed," ahead of their upcoming farewell tour. (Don't worry: It's just a goodbye to touring, not the Go-Go's entirely—a Gwyneth Paltrow-produced musical featuring their tunes is in development.) Caffey promises the band hasn't tired of playing the hits. "I love playing these songs, is that weird?" she says. "It's actually a great statement for women of our age to get out and do this."

Guns N' Roses

June 23–Aug. 22

After warm-up shows at Coachella—plus Axl Rose moonlighting with AC/DC for a few improbable dates this spring—GN'R's frontman, guitarist Slash, and bassist Duff McKagan will perform 20 dates for their first outing together since 1993. Lighters up!

Gwen Stefani

Through Oct. 15

Stefani returns to the road for the first time in four years—with rapper Eve!—to promote her stellar new album, *This Is What the Truth Feels Like*. But the *Voice* coach confesses much is still TBD: the set list ("I haven't even thought about it," she tells EW); the set design ("It's not together yet!"); and the choreography ("I haven't chosen my dancers!"). Still, she promises an epic night: "I want people to get what they deserve. I'm going to try and make it the greatest show."

Nick Jonas and Demi Lovato

June 24–Sept. 17

The former Disney stars are longtime friends and business partners—they started a record label last year—so it's only natural that they're staying cool for the summer as tourmates. With two very different pop stars joining forces on one stage, Jonas, who's also back with a new album (see page 45), says the biggest challenge of their tour is assembling a live show that feels cohesive: "We're trying to really emphasize the night of music we're trying to create, where it doesn't feel like different broken-up sets."

Paul McCartney

Through Oct. 5

Five decades after the Beatles stopped touring, Sir Paul continues to dazzle stadiums with unpredictable gigs. For his One on One tour, the legend has sets with a career-spanning selection of hits, but he's also resurrecting gems like "Love Me Do" and "A Hard Day's Night" for the first time since the Fab Four's heyday.

Dolly Parton

June 3–Nov. 15

What could the country icon, 70, possibly have left to prove? Absolutely nothing. Instead she's heading out for her biggest trek in more than 25 years, playing 60-plus dates because, well, she wants to. "I could think of lots of other stuff I could be doing," she tells EW. "But I don't think there's anything else I would enjoy as much." Just three bandmates will join her on the road, ensuring crowds stripped-down versions of new material as well as a reintroduction to old favorites. "My whole dream was writing songs, performing them, and getting the chance to see the fans and thank them. It's a great lovefest, really."

Weezer and Panic! at the Disco

June 10–Sept. 10

How do rock vets like Weezer keep gigs fresh? "I'm trying to write a computer program to generate a random set list every night from a bank of about 40 or 50 songs," frontman Rivers Cuomo tells EW. "That way we can have a different set list, but it's always quality." Cuomo hopes cuts from the band's new *White Album* will "put a real beachy spell over the whole venue," and that Weezer's "passionate" fans will embrace tourmates Panic! at the Disco. Says Cuomo, "I'm hoping that the Weezer fans will be open-minded and loving."

Wiz Khalifa and Snoop Dogg

July 20–Sept. 2

The rap kings will make weed-loving fans' dreams come true when they embark on their High Road Tour. "It's a joint performance," Khalifa tells EW, pausing to let the pun sink in. "It's me and him sharing a stage. It's going to be an experience that people can only catch this summer." The sets will include hits, classic collaborations, and new material from each artist. (Jhené Aiko and Kevin Gates are opening.) But for Khalifa, it's business as usual: "[We'll] probably just be getting really stoned and listening to some good music."

Reported by Eric Renner Brown, Nolan Feeney, Jessica Goodman, Dylan Kickham, Ruth Kinane, and Madison Vain

DOGG: PHILLIP FARAONE/FILMMAGIC.COM; BELINDA CARLISLE: MATHEW IMAGING/WIREIMAGE.COM; STEFANI: DANA EDELSON/ NBCU PHOTO BANK/GETTY IMAGES; LOVATO: KEVORK DJANSEZIAN/ GETTY IMAGES

Maybe Starburst juiciness comes from MC Hammer's juicy raindance.
Shazam this ad to see Hammer do his thing. #juicytheory
Starburst
UNEXPLAINABLY JUICY™

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THE 14 BIGGEST ALBUMS

Baby-making R&B, confessional country, and gorgeous indie rock: your first look at this season's essential records

Blake Shelton

IF I'M HONEST

May 20

It may have taken a decade, but Blake Shelton says his ninth studio album is "maybe the first damn time I've made a record for the right reason." And with *Honest*, the country superstar, 39, delivers his most personal collection yet: Many tunes here address his divorce from Miranda Lambert, overcoming heartbreak, and finding love with Gwen Stefani, with whom he duets on "Go Ahead and Break My Heart." Sharing such intimate details doesn't have Shelton sweating. "My life is out there anyway," he says. "The only thing that makes me nervous is, does anybody give a s---?" —*Madison Vain*

Dierks Bentley

BLACK

May 27

Over the course of seven albums spanning traditional country, bluegrass, pop, and rock, Bentley has gained a reputation for taking sonic detours. And on *Black* he's taking another left turn: The album features heady swirls of guitars, sexy atmospherics, and collaborations with newcomers Maren Morris and Elle King. There is a theme that holds it all together, however: Bentley, 40, says some songs explore his 10-year marriage to wife Cassidy Black. "Variety is really important," he says of his inspiration. "I got three young kids, and there's a lot you miss over 12 years on the road. If it's not something where I leave the studio or stage like, 'That's why I'm gone,' then it's not worth it." —*Madison Vain*

Band of Horses

WHY ARE YOU OK

June 10

Band of Horses frontman Ben Bridwell hasn't let parenthood get in the way of crafting bright indie-rock gems. In fact, he's more disciplined than ever. "I work all night and then take them to school in the morning," the 38-year-old father of four says. "I'm the f---ing scariest dad in the school, I'm sure." For his band's first album since 2012, Bridwell conceptualized much of the music at his new home studio. Then he headed to remote locales in Stinson Beach, Calif., and Woodstock, N.Y., to record with Jason Lytle, frontman of the indie-rock group Grandaddy. He also consulted revered producer Rick Rubin, who Bridwell says helped steer the album "to a sonically delicious place." —*Eric Renner Brown*

BUZZY RECORDS YOU CAN'T MISS

CAR SEAT HEADREST

Teens of Denial

Car Seat Headrest mastermind Will Toledo released 11 indie-rock albums through Bandcamp before rerecording many of the songs for 2015's breakthrough *Teens of Style*. But he sees these 12 new cuts as his true introduction. "[The last album] was like the bunt debut, and this is like the swinging debut," says Toledo. "Hopefully it's a home run." **MAY 20**

CASE/LANG/VEIRS

case/lang/veirs

When k.d. lang emails you to make a folk record, you say yes—even if you hardly know each other. That's what singer-songwriters Neko Case and Laura Veirs learned when they signed on for this supergroup. Having three accomplished artists write together was sometimes "excruciating," lang admits, "but the music kept us moving forward." **JUNE 17**

Garbage

STRANGE LITTLE BIRDS

June 10

The alt-rock veterans' sixth LP recaptures the attitude of their 1995 debut, but they're not wallowing in nostalgia after last year's 20th-anniversary tour. "We were very clear about wanting to make a record that was authentic to the times we're living in," says frontwoman Shirley Manson, 49. "It feels very much like Rome is burning and nobody seems to be paying attention. We're all literally taking photographs of our buttocks and putting it on social media." To cope, the band channeled its frustrations with American politics and pop culture into brooding, sinister tracks like "So We Can Stay Alive" and the mammoth first single, "Empty." "We are a band that finds solace in darkness," Manson says. "We just want to be our own messy, flawed, f---ed-up selves." —*Nolan Feeney*

ILLUSTRATIONS BY **JOEL KIMMEL**

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Nick Jonas

LAST YEAR WAS COMPLICATED

June 10

● Inspiration was not an issue for Nick Jonas' upcoming third solo outing; if anything, the challenge was reining it all in. "It's a 12-song album," the 23-year-old tells EW, "and there's probably an additional 10 to 15 that didn't make it or didn't fit for whatever reason." Though it's been a scant year and a half since the release of his self-titled 2014 breakout—which yielded three dance-chart No. 1s, including "Chains" and "Jealous"—raw material came easy, thanks in part to a breakup with his longtime girlfriend, former Miss Universe Olivia Culpo. It didn't hurt to have a few starry friends on board, either, such as Jay Z (he advised on the album's title) and Swedish pop siren Tove Lo (that's her on the slinky duet "Close"). *—Leah Greenblatt*

Iggy Azalea

DIGITAL DISTORTION

June 24

● When Iggy Azalea, 25, started work on her second album, she came up with 20 songs but scrapped them because they "didn't really have a direction." So she went back to working with D.R.U.G.S., the team behind her first acclaimed mixtape. "They really understood me," Azalea says. The resulting collection is "harder than my debut, more aggressive," she notes, "but it's got electronic influences used in a rap way." There's also a love song—a rare move for the rapper. "It's the one song I did that's lovey, because [fiancé] Nick [Young] was like, 'You don't have any love songs. I don't exist,'" she says. And after more than a year of making headlines for online tiffs with Azealia Banks, Azalea titled her album with specific care: "This isn't about Twitter battles. It's about how other people can distort your character and having the power of technology to do that." *—Jessica Goodman*

Maxwell

BLACKSUMMERS' NIGHT

July 1

● For the second installment of his album trilogy, the soul singer promises a more "uptempo" vibe compared with the easygoing jams on his 2009 Grammy-winning set, *BLACKsummers'night*. "We definitely have some sonic movements that will be quite surprising to people," says the 42-year-old, "because the title alone [*blackSUMMERS'night*]—*summer* is emphasized—and the slow jams have a harder edge." So far he's released the sexy ballad "Lake by the Ocean," and Maxwell says there will be more tunes to aid in the baby-making department: "It's so cool to [make music] that affects lives in certain ways." *—Kevin O'Donnell*

THE KILLS
Ash & Ice

The duo make a triumphant return with edgy, tough-as-leather rock, following guitarist Jamie Hince's hand surgery—which forced him to relearn his instrument. **JUNE 3**

MITSKI
Puberty 2

Songwriter Mitski Miyawaki channels '90s alt-rock greats like Liz Phair and the Pixies on an explosive album that explores her identity as a Japanese-American. **JUNE 17**

RAE SREMMURD
SremmLife 2

Expect playful bangers like those that made the Mississippi hip-hop duo's *SremmLife* one of 2015's breakouts. Their follow-up is produced by Miley Cyrus' collaborator Mike WiLL Made-It. **JUNE 24**

THE AVETT BROTHERS
True Sadness

The folk-rockers teamed with Rick Rubin once more, and their ninth LP is their best blend yet of traditional roots sounds and electronic ideas. Scott Avett credits his bond with brother Seth for the new direction: "There were [songs] I wrote in a very lonely space that he pulled out and said, 'This fits exactly where I'm at.'" **JUNE 24**

Shura

NOTHING'S REAL

July 8

● The up-and-coming London songwriter has scored millions of SoundCloud streams thanks to two mournful bedroom-R&B singles, "2Shy" and "Touch," but with her anticipated major-label debut finally hitting, the 24-year-old promises a more upbeat vibe. Kind of. The artist drew on '80s-era Madonna and Prince and collaborated with Adele producer Greg Kurstin for this 13-track collection. But lyrically she's still in an introspective mood: On the title track, she opens up about her first panic attack and "relations---s," as she jokingly calls them. "It's slightly conceptual," says Shura, "because I'm borrowing from these different eras of myself." *—Jessica Goodman*

Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull

A MOVIE WE LOVE

Colin Farrell

The Lobster

STARRING	DIRECTED BY
Colin Farrell, Rachel Weisz, John C. Reilly, Ben Whishaw, Léa Seydoux	Yorgos Lanthimos

RATING	LENGTH	REVIEW BY
R	1 hr., 58 mins.	Chris Nashawaty @*ChrisNashawaty*

NOW THAT THE SHOCK-AND-AWE SUMMER MOVIE season is upon us, things are about to get very repetitive at the multiplex. Not to mention very, very loud. As a bit of counterprogramming, allow me to recommend Yorgos Lanthimos' *The Lobster*, the most original and beautifully strange love story since *Eternal Sunshine of the Spotless Mind*—and my favorite film of the year so far. It's probably worth mentioning right up front that Lanthimos' films aren't for everyone. They're deadpan and almost clinically detached. At times they feel like dispatches from a distant alien planet. But if you're willing to surrender to his singular vision, you might just walk out of the theater seeing the world in a new way—which is probably more than you can expect from the new Kevin Hart comedy.

The 42-year-old Greek writer-director became a world-cinema darling with 2009's *Dogtooth*, a surreal tale about three grown children raised by their parents in Skinner-box seclusion who have no knowledge of the outside world. His follow-up, 2012's *Alps*, revolved around a business that impersonates the recently deceased to help their loved ones through the grieving process. Both films were visually stunning and narratively bold, but there was something a bit too remote about them. *The Lobster*

DESPINA SPYROU

REEL NEWS

Spoils of War *Captain America: Civil War* earned $181.8 million in its opening weekend, the fifth-best debut ever. • **Pryor Restraint** *Empire* co-creator Lee Daniels will no longer direct an upcoming Richard Pryor biopic.

> “THE MOST ORIGINAL AND BEAUTIFULLY STRANGE LOVE STORY SINCE *ETERNAL SUNSHINE OF THE SPOTLESS MIND*—AND MY FAVORITE FILM OF THE YEAR SO FAR.”

has some of that same chilliness, but as the story goes on, it begins to thaw and reveal a real warmth and sense of romantic longing that make it Lanthimos’ most mature film yet. It’s also his first in English with Hollywood actors.

A formidable, fully committed Colin Farrell stars as David, a hangdog thirtysomething whose wife has just left him for another man. In Lanthimos’ wiggy alternate universe, that means that he now has 45 days to find a new romantic partner or else he will be surgically turned into an animal of his choosing and released into the wild. Most folks in his shoes elect to be reincarnated as dogs (that’s why there are so many of them). Instead, David chooses to become a lobster, because, he says, “they live for over a hundred years, they’re blue-blooded like aristocrats, and they stay fertile all their lives.” Plus, he adds, “I like the sea very, very much.” Along with others in newly single circumstances, David checks into a spa-like retreat where he can stiffly mingle with prospective partners. There he meets a couple of fellow new arrivals played by Ben Whishaw and a lisping John C. Reilly, both of whom nail Lanthimos’ signature bone-dry tone.

The film’s resort setting is like Wes Anderson’s Grand Budapest Hotel crossed with an Orwellian prison, and David, with a caterpillar mustache and a sad-sack paunch, does his best to find a compatible new mate. But as his crustacean deadline looms, he has a change of heart and decides to flee into the surrounding woods to join up with “The Loners”—a resistance group (led by a wonderful Léa Seydoux) that refuses to cave in to society’s Kafkaesque rules governing love. One of these chaste fugitives, played by a heartbreaking Rachel Weisz, turns out to be the soul mate he’s been searching for—only she’s turned up too late. Or has she?

The existential rabbit-hole plot of *The Lobster* couldn’t be more bonkers. The premise shouldn’t work at all, but it does...and beautifully. It’s like a missing chapter of *Everything You Always Wanted to Know About Sex...but Were Afraid to Ask* that Woody Allen never bothered shooting because it was too absurd. Lanthimos stuffs his scalpel-sharp satire about the way our culture looks down on single people with provocative ideas and heady metaphors you’ll be chewing on for days and weeks after you’ve left the theater. In one scene, Farrell soaks in a hot tub next to a cruel potential mate—he’s a tormented soul being slowly cooked to death in his own personal lobster pot. In others, exotic animals like flamingos and camels wander through the woodsy background of the frame. It’s odd at first. Then, after a while, you start to think: I wonder who that rabbit was before he or she was turned into a rabbit. As far as I’m concerned, any filmmaker who gets you thinking along those lines is doing something very, very right. **A**

THIS FILM CONTAINS THE FOLLOWING:

AV ANIMAL VIOLENCE

M MELANCHOLY

BN BLOODY NOSES

D DANCING

See It if You Like...

The Lobster is offbeat, but if you enjoy these things, it all adds up

WES ANDERSON-STYLE DEADPAN

+

THE SIMPSONS-WORTHY SIGHT GAGS

+

FUNNY COLIN FARRELL

+

A BITTERSWEET SCI-FI ROMANCE

=

THE LOBSTER

THE SIMPSONS: FOX; *IN BRUGES*: JAAP BUITENDIJK; LOBSTER: TETRA IMAGES/GETTY IMAGES

High-Rise

STARRING Tom Hiddleston, Jeremy Irons, Sienna Miller

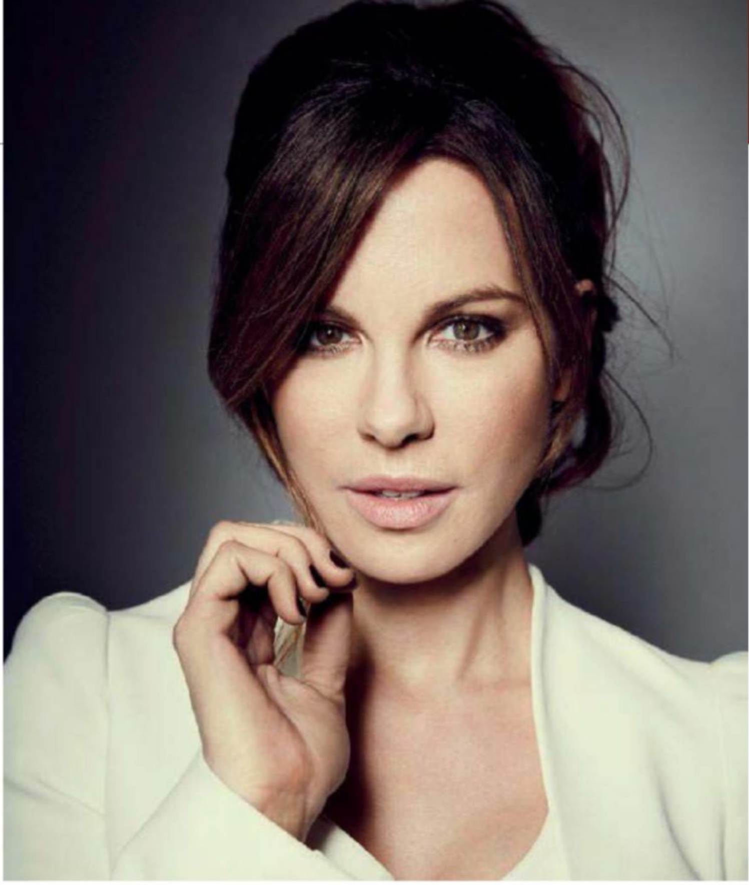
DIRECTED BY Ben Wheatley

RATING R | **LENGTH** 1 hr., 49 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

▶ **THERE ARE CERTAIN MOVIES THAT YOU** really want to like based on their ambition, or their weirdness, or their ambitious weirdness, and ultimately you just can't. Ben Wheatley's *High-Rise* is one of those movies. Based on J.G. Ballard's 1975 cult sci-fi novel, the film revolves around a metaphor that's too obvious and hinges on performances that are too inscrutable. The supremely talented Brit Tom Hiddleston, who is equally at home in the Marvel Universe or Jim Jarmusch's and is making a run at becoming the next Michael Fassbender, stars as Robert Laing—a young doctor who's just moved into a sleek, new Brutalist apartment building. The residence is vertically segregated by class. The higher up you live, the better off you are. It's like *Snowpiercer* (real estate stands in for a post-apocalyptic train), with Jeremy Irons' all-powerful Mr. Royal lording over the great unwashed from the penthouse, literally looking down on them. Laing quickly crosses paths with the luxury skyscraper's colorful tenants, including Sienna Miller's boozy, posh single mother, who lives one floor above him; Luke Evans and Elisabeth Moss' squabbling couple, who live below; and Irons' head-in-the-clouds evil genius, who built the whole Darwinian stack of Jenga blocks. And like all Jenga heaps, it's only a matter of time before this one topples, with blackouts, violence, and the solitude-seeking Laing's personal loyalties put to the test. Wheatley, the indie director probably best known for 2014's *A Field in England*, shoots the class-warfare chaos with a hallucinatory beauty. But the high-rise-as-allegory bit has been done in David Cronenberg's *Shivers* and George A. Romero's *Land of the Dead*. Hiddleston can't *not* be interesting, but the structure supporting him is built on a shaky foundation. **C+**

◀ Tom Hiddleston



Kate Beckinsale Goes Full Austen

The *Underworld* star reunites with Whit Stillman, her *Last Days of Disco* director, for **Love & Friendship** (in theaters now), playing one of Jane Austen's most cunning heroines. **BY NINA TERRERO**

In the first film adaptation of Jane Austen's posthumously published novella *Lady Susan*, the Brit star, 42, plays the title character, a charming and delightfully manipulative widow who is determined to reverse her dire circumstances and marry into money—even if it means upending societal conventions.

How familiar were you with *Lady Susan*, the long-lost Austen novella on which *Love & Friendship* is based?
I didn't know it at all, but it was a real delight to see how much of the script was from the novella, because it was so not what I thought of as typical Jane Austen.

What do you make of Lady Susan? She's seeking a man to improve her social standing, but she is smart and cunning, and has quite a competitive streak.
It was such a narrow, limited life that one could expect as a woman during that period. Lady Susan is a fighter for what becomes feminism. Yes, she's fairly ruthless, but I admire her for rising above the limitations placed on her.

The dresses worn by you and Chloë Sevigny, who plays Lady Susan's best friend, are so detailed. How long did it take to get ready every day?
It took about 40 minutes. We would have our underwear, leggings, and then a corset, a petticoat, and then another petticoat, a skirt, a top, then a kind of long coat, then another coat, then a choker, shawl, gloves, hat, and then a veil. You'd just sort of stand there like a Christmas tree, going, "Bloody hell!"

At least there was no danger of flashing anyone with all those layers.
[*Laughs*] Exactly. That would have been a huge achievement.

HIGH-RISE: AIDAN MONAGHAN; BECKINSALE: AUSTIN HARGRAVE/AUGUST IMAGE

You worked with director Whit Stillman in 1998's *The Last Days of Disco*. How has he changed in that time?
It's amazing that it's been over 17 years and he's the same person as he was. There's nobody like him— he's entirely himself. He's American, but he's got such a European sensibility. He's intellectual but also quite silly. There's not many of those wandering about.

In *Disco*, you and Chloë were rivals. What was it like playing pals this time?
My character was so unpleasant to hers in *Disco*, so it was a relief that we were co-conspirators in this one. *Disco* was the first movie I did in America, and the first that required me to do an American accent. I was in a bit of a crisis. Chloë was my Virgil, guiding me through New York. I've lived in America nearly all that time since, but she was the one who introduced it to me. It was particularly sweet to be back with her.

You've played some fierce women who aren't afraid of doling out a good butt-kicking. Is that true of you in real life?
If somebody was mean to my mother or my daughter, 100 percent. Other than that, if I don't like you, you probably won't see me for at least 15 years. I'm very British in that way. But if somebody shouted at my daughter in the street, I would probably leap over 10 cars to go and smack them, no problem!

Love & Friendship

STARRING Kate Beckinsale, Chloë Sevigny, Morfydd Clark

DIRECTED BY Whit Stillman

RATING PG | **LENGTH** 1 hr., 33 mins.

REVIEW BY Chris Nashawaty

▶ **THE BIGGEST SURPRISE** in regards to Whit Stillman's *Love & Friendship* is how it's taken this long for Whit Stillman to tackle Jane Austen. Isn't that more or less what he's been doing in all of his films going back to 1990's *Metropolitan*? The second-biggest surprise is how perfectly Kate Beckinsale dishes out barbed bons mots as Lady Susan, the titular heroine of the 18th-century Austen novella on which this breezily bitter comedy of manners is based. A scheming widow navigating British high society, Lady Susan is on the hunt for a husband of means for both herself and her daughter (Morfydd Clark), but she finds only dullards and drips in her crosshairs. With a man-eating reputation that precedes her, she's also a wickedly witty tour guide. Stillman gives the romantic roundelay a deliciously modern feminist twist that ends up being a bit too slight and patly resolved, but over all too soon. **B+**

Chloë Sevigny and Kate Beckinsale in *Love & Friendship*

LOVE & FRIENDSHIP: BERNARD WALSH; MONEY MONSTER: ATSUSHI NISHIJIMA

▼ George Clooney and Julia Roberts

Money Monster

STARRING George Clooney, Julia Roberts

DIRECTED BY Jodie Foster

RATING R | **LENGTH** 1 hr., 38 mins.

REVIEW BY Leah Greenblatt @*Leahbats*

▶ **SELF-STYLED FINANCIAL GURU LEE** Gates (George Clooney) is the host of a show called *Money Monster*, but he's more jester than monster: a mugging Jim Cramer–meets–P.T. Barnum type who snazzes up his daily stock picks with sound effects, silly props (boxing gloves, top hats, stuffed parrots), and backup dancers in gold lamé hot pants. His long-suffering producer Patty (Julia Roberts) provides adult supervision and nominally controls the chaos; she's also the first to notice the young guy who wanders on set in the midst of a live taping, looking like a lost gaffer or Seamless delivery guy. His name is Kyle, and he's not dropping off pad thai; he's got a loaded gun and two suicide vests. One is for the man he's decided did him wrong (that would be Lee) by recommending Ibis Clear Capital, a "sure-thing" stock that drained his meager life savings when it suddenly and inexplicably plummeted, and the other is for Ibis CEO Walt Camby (Dominic West), who is scheduled to appear on that day's show. In the tense, nearly real-time standoff that follows, we learn what drives Kyle (played with admirable intensity and a slightly misguided outer-borough accent by British actor Jack O'Connell), Lee, and, to a lesser extent, Patty. The resolution of the script's central mystery feels rushed, and its message—Wall Street bad, common man good—isn't exactly nuanced. (*The Big Short* offered a far fresher take on American corporate malfeasance last year.) Still, as a solid B-movie elevated by A-list talent and pushed along by a brisk running time—it's only 98 minutes—*Money* has its own rewards. **B**

TV

LOGLINES

Tune Up Want the inside scoop on the New York upfronts? Join EW's Lynette Rice as she chats live with the heads of scheduling from the broadcast networks on May 19 at 6 p.m. ET on EW Radio, SiriusXM Channel 105.

EDITED BY **CAITLIN BRODY** @cbroday

▲ Ana Gasteyer and Maria Bamford

Lady Dynamite

DATE	TIME	NETWORK	REVIEW BY
Premieres May 20	Streaming	Netflix	Melissa Maerz *@MsMelissaMaerz*

WEIRD WOMEN OVER 40 DON'T OFTEN GET THEIR OWN comedies. They play the wacky sidekick or the eccentric mother, not the star. That's part of the reason *Lady Dynamite* feels so revelatory: Its co-creator and star, Maria Bamford, is a truly weird woman—and a truly original voice. Born in Duluth, Minn., where she performed stand-up with a natural high-pitched squeak of a crazed Disney creature, Bamford has played a meth-head on *Arrested Development* and voiced a goat in *Kung Fu Panda: Legends of Awesomeness*. But hardcore fans know her best for 2012's *Maria Bamford: the special special special!* (now streaming on Netflix), a masterpiece of awkwardness in which she cracks jokes about her real-life nervous breakdown while performing for her parents in their home. She continues to riff on her fragile mental state in the semiautobiographical *Lady Dynamite*, which she executive-produced with Pam Brady (*South Park*) and Mitchell Hurwitz (*Arrested Development*). In an early scene, she's daydreaming about starring in a bizarre shampoo commercial when she realizes that she's on TV for real. "I have a show?" she asks. "I'm a 45-year-old woman who's clearly sun-damaged! My skin is getting softer, but my bones are jutting out, so I'm half soft, half sharp! And I have a show! What a great late-in-life opportunity!" She's being sarcastic—or maybe she's not?

Yes, anything can happen in Bamford's world, and that sense of endless possibility makes *Lady Dynamite* a joy to watch. Each episode loosely follows some semblance of a plot—one finds Maria dating a bisexual

SAEED ADYANI/NETFLIX

drug addict, another finds her acting in a racist sitcom—but the story is mostly an excuse to string together very funny, absurdist moments. Maria's manager (Fred Melamed) transforms into a lamb. Her agent (Ana Gasteyer) plots how to kill every person she sees. When someone compares Bamford to a Samoyed/husky mix, the camera cuts to an actual husky, watching TV. "Hey!" says the dog, offended. "Not cool."

The tone is as manic as Bamford herself: She was diagnosed with bipolar II disorder in real life. Watching *Lady Dynamite*, you might feel as if she's grabbing your hand and yanking you forward. Characters talk fast and walk fast. Maria's L.A. neighborhood is hypercolored, as if built by someone who's watched too many cartoons. Like in *Unbreakable Kimmy Schmidt*, tension radiates behind that relentlessly upbeat energy. She's forcing you to get inside her brain. Flashbacks show her getting treatment as a child in Duluth, where her therapist encourages her to get angry. "Isn't there anyone here who chaps your crapper?" the therapist asks. When Bamford says no, the therapist frowns. "Donna," she says, pointing to a sad-looking patient, "is a straight-up B." Our heroine hangs her head in shame.

The humor can be caustic, but this is a surprisingly moving show about a desperate woman who wants so much to connect, she even builds a bench to share with the neighbors. Its broader critiques of the industry can feel too easy. The racist-sitcom episode would be more provocative if it didn't just deal with white-person guilt. But as a personal statement, it's a work of exquisite vulnerability, one that asks what's crazier: a woman struggling with mental illness or the cultural norms that made her that way. It's a question so troubling, you have to laugh. **A–**

DYNAMO CAMEOS

Blink and you just might miss 'em!

MARK MCGRATH Sugar Ray's singer tricks Maria into supporting a pro-gun charity.

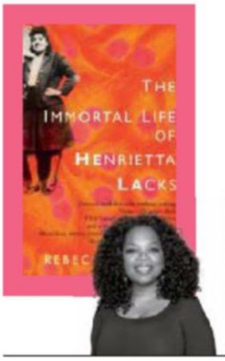
PATTON OSWALT The comedian is supposed to play a cop but keeps breaking character.

JON CRYER The *Two and a Half Men* star meets with Maria's aggressive agent.

MIRA SORVINO The Oscar winner costars with Bamford in a tasteless sitcom.

BIG READS ON THE SMALL SCREEN

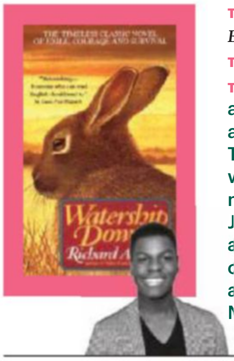
Call it lit fit to binge-watch. Everything from high school classics to new thrillers are coming to TV, with some of Hollywood's buzziest stars attached. Here's where the latest adaptations stand—but don't worry, you have some time to play catch-up. **BY JESSICA GOODMAN**


THE IMMORTAL LIFE OF HENRIETTA LACKS
REBEC

THE BOOK The Immortal Life of Henrietta Lacks *By Rebecca Skloot*

THE SHOW HBO, date TBD

THE LOWDOWN This nonfiction book details the remarkable afterlife of Henrietta Lacks, whose cervical-cancer cells were used to develop cures for scores of diseases and made many rich—though the Lacks family never received a penny. Skloot's page-turner will come to life in a TV film starring Oprah Winfrey, who'll play Henrietta's daughter, Deborah. "[The story] speaks to numerous themes that resonate today," says EP Alan Ball. "Race, class privilege, medical ethics, the nature of family and friendships."


THE TIMELESS CLASSIC NOVEL OF EXILE, COURAGE AND SURVIVAL
Watership Dow
Richard A

THE BOOK Watership Down *By Richard Adams*

THE SHOW Netflix and BBC One, 2017

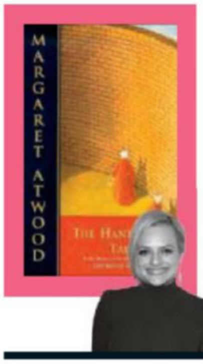
THE LOWDOWN Adams' beloved 1972 tome about rabbits trying to escape human intrusion and destruction has already been adapted as a TV series, but this time Netflix and BBC One will turn the tale into a four-part CGI-animated miniseries, voiced by British heavyweights like John Boyega (left), James McAvoy, Ben Kingsley, and Nicholas Hoult. "This novel presentation of Adams' work pairs great talent with beautiful animation and will delight existing fans," says Netflix's VP of Global Television, Larry Tanz.

CHANCE
KEM NUNN

THE BOOK Chance *By Kem Nunn*

THE SHOW Hulu, late 2016

THE LOWDOWN Hugh Laurie is back playing doctor, this time as a San Francisco forensic neuropsychiatrist who gets caught up in a web of violence, police corruption, and mental illness. Already picked up for two seasons, the thriller will "pretty much be the book" for its first run, author Kem Nunn says. But in subsequent seasons, the show will be an "ongoing conversation." He says, "For Hugh and [*Room* director] Lenny [Abrahamson] to sign on was huge."



THE BOOK The Handmaid's Tale *By Margaret Atwood*

THE SHOW Hulu, 2017

THE LOWDOWN Elisabeth Moss was just cast as the 1985 novel's narrator, Offred, one of the only remaining fertile women in a dystopian world ravaged by environmental disasters and dropping birthrates. "It's a story that is at once terrifyingly relevant today on an epic global scale and also deeply personal and intimate," the *Mad Men* alum says of Atwood's Booker Prize-nominated tale. "The themes of the handmaid's fight for her life and her freedom are universal and both horrific and deeply hopeful."

MCGRATH: D DIPASUPIL/GETTY IMAGES FOR EXTRA; OSWALT: GEORGE PIMENTEL/WIREIMAGE; CRYER: WALTER MCBRIDE/GETTY IMAGES; SORVINO: JASON LAVERIS/FILMMAGIC; WINFREY: STEFANIE KEENAN/GETTY IMAGES FOR CHOPARD; BOYEGA: DISNEY/IMAGE GROUP LA VIA GETTY IMAGES; LAURIE: MONICA SCHIPPER/GETTY IMAGES; MOSS: JOE SCARNICI/WIREIMAGE

All the Way

DATE May 21 | **TIME** 8 p.m. | **NETWORK** HBO

REVIEW BY Jeff Jensen @EWDocJensen

SPOILER ALERT: POLITICS IS WAR, dirty and debasing. Fought by profoundly flawed vulgarians—mostly white men with bad hair—who'll do anything to win, even sabotage their own party. What civil servant in their right mind could possibly behave so badly? The answer, of course, is...Lyndon Baines Johnson, the 36th president of the United States. Who else?

Adapted from the acclaimed 2012 play by Robert Schenkkan, *All the Way* stars *Breaking Bad*'s Bryan Cranston as LBJ in a TV movie that chronicles the wheeling and dealing required to pass the Civil Rights Act of 1964 and win the election. It presents as slick docudrama, but it's more interested in deconstructing power than history lesson. Here, LBJ's desire to break racist Southern culture and earn the White House is explained by a mess psychology. Complexity flows from Cranston. He can't replicate LBJ's girth or age, but his ferocious performance—aided by seamless makeup and helmer Jay Roach's framing—is fully convincing.

The first hour is the strongest—a rich essay on realpolitik hustling driven by LBJ's uneasy alliance with Martin Luther King Jr. (Anthony Mackie). Its second hour tracks the human cost of a ruthless presidential contest that would reshape the country. The storytelling juggles too many elements—the civil rights movement, escalation in Vietnam, LBJ's relationship with his wife (Melissa Leo). Still, in Cranston you should trust. He mesmerizes even with a shaggy narrative. *All the Way* can't trump our current political drama. But you might wish it could. **B**

▲ Bradley Whitford and Bryan Cranston

(*From left*) *ER*, *Friends*, *Home Improvement*, and *Roseanne*

CHART FLASHBACK

1996

Twenty years ago this week in TV's top 10, *Seinfeld* killed, *Mad About You* got happy again, and Sipowicz spiraled on *NYPD Blue*. **BY DAN SNIERSON**

1. **ER** *NBC*
Earlier in season 2, wet Clooney rescued a kid from a storm drain. Impossible to top. So the hospital drama's finale administered a shake-up, a breakup, a bombshell cliff-hanger, and Carter (Noah Wyle) skipping graduation to comfort a patient. (*34.2 million viewers*)

2. **Seinfeld** *NBC*
Season 7's wicked closer has "shocking finale death" licked: Susan (Heidi Swedberg), fiancée of George (Jason Alexander), died from ingesting toxic glue on their cheap invitation envelopes. Almost as cold? His stunned, relieved reaction. (*33.2 million*)

3. **Caroline in the City** *NBC*
The cartoonist comedy ended season 1 in a love-triangle triage, and with Caroline (Lea Thompson) calling off her wedding. *Ack!* (*29.3 million*)

4. **Friends** *NBC*
Speaking of non-weddings, in this ep, Rachel (Jennifer Aniston) is the maid of honor at her ex-fiancé's ceremony. Also: Monica (Courteney Cox) breaks up with Richard (Tom Selleck) for non-mustache-related reasons. (*29.0 million*)

5. **The Single Guy** *NBC*
The nachos break between *Friends* and *Seinfeld* finished season 1 with a fear-of-commitment plot. NBC got cold feet too, axing it the following year. (*24.5 million*)

6. **Home Improvement** *ABC*
Once upon a *Tool Time*, Tim Allen's family-com was ABC's biggest show. And one time, Tim bought an annoying home-security system that caught Brad (Zachery Ty Bryan) trying to cheat on a test. (*22.9 million*)

7. **Mad About You** *NBC*
In the season 4 finale, Paul (Paul Reiser) and Jamie (Helen Hunt) opt to end their marriage, then change their minds, then solve their baby-making drought with one lucky lay. Will it all work out? Yep, for a season or two too many. (*22.9 million*)

8. **Roseanne** *ABC*
Lecy Goranson makes her last appearance as Becky, before Becky with the better hair (Sarah Chalke) returns. (*21.0 million*)

9. **NYPD Blue** *ABC*
The classic "Closing Time" depicted Sipowicz (Dennis Franz) at his heartrending nadir: Grieving his son's death, he goes on a bender before poignantly accepting help from his partner Simone (Jimmy Smits). (*18.4 million*)

10. **Coach** *ABC*
Coach was a rerun, which somehow feels right. Craig T. Nelson's football comedy would hang it up the following May, and 18 years later, a reboot was announced and then scrapped, which also feels about right. (*18.4 million*)

RATINGS COURTESY OF NIELSEN

ALL THE WAY: HILARY BRONWYN GAYLE/HBO; *ER*: CHRIS HASTON/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; *FRIENDS*: NBCU PHOTO BANK; *HOME IMPROVEMENT*: ABC PHOTO ARCHIVES/GETTY IMAGES; *ROSEANNE*: EVERETT COLLECTION

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**

Eliza Taylor

MUST WATCH OF THE WEEK

Season Finale

THE 100

THURSDAY, MAY 19 | 9–10PM | THE CW

Savage Grounders, a desperate Mountain Man, good-turned-evil Sky People—how do you cap off a season where the stakes have increased nearly every week? By going even bigger. “The finale is the storm,” Erica Cerra ominously tells us. And she should know—her character, Alie, the artificial-intelligence hologram that’s served as this year’s biggest bad, is set to dominate the world. The episode will also provide insight on the City of Light, which Clarke (Eliza Taylor) will enter to battle Alie. “All the answers will come out,” Cerra teases. “All I can say is that her intentions are in the right place.” But she adds that you never know what you’ll get when dealing with Alie. “There’s no guilt or remorse,” Cerra says. “Her actions are kind of completely unpredictable.” Expect this unpredictability to play out in what The CW is calling a “mind-bending conclusion” to season 3. *—Dalene Rovenstine*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY MAY 16

Series Finale

Mike & Molly

8–9PM | CBS

After six years and more than 100 episodes, the comedy starring Billy Gardell and Melissa McCarthy will have its last laugh. And maybe a last cry: “Everybody was watery-eyed all week,” Gardell says of taping the finale. He adds that the final episode, directed by James Burrows, will bring some long-awaited good news for the couple—possibly in the form of a child. “They did it in such a way that the fans are going to be very, very satisfied,” Gardell hints. As for his costar, he says he’ll miss working with McCarthy: “Our chemistry was fantastic, and if anything, from beginning to end it only got stronger.”

Gotham

8–9PM | FOX

Gotham reels in a not-so-fresh catch: Fish Mooney (played by Jada Pinkett Smith) returns for a few episodes when she’s resurrected from the dead.

Season Finale

Jane the Virgin

9–10PM | THE CW

Jane and Michael’s wedding-day plans are thrown into chaos. But as long as the open bar is intact, I’ll be there.

Season Finale

Bates Motel

9–10PM | A&E

Norman’s relationship with his mother is tested. The results came back, and it looks like the answer is “very weird.”

SEASON FINALE

Castle

10–11PM | ABC

Castle and Beckett finally get a good enough lead to pursue the LokSat mystery. They better solve it fast: Stana Katic won’t be back to do it in season 9.

THE 100: BETTINA STRAUSS/THE CW; *MIKE & MOLLY*: ROBERT VOETS/CBS

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY MAY 17

Season Finale

Marvel's Agents of S.H.I.E.L.D.

9–11PM | ABC

With the prophecy of a fallen agent looming, the team races to defeat Hive (Brett Dalton) before his plans to reclaim Earth for Inhumans come to fruition. "Those closing moments of Daisy's premonition are very tied up with Hive's final solution for humanity," says Clark Gregg, who plays Director Coulson. But if you think the death of an agent is the biggest surprise in the season ender, just wait for the shocking final moments that find everyone in a very different place physically, professionally, and… fashionably? —*Natalie Abrams*

Series Debut

Coupled

9–10PM | FOX

The dating show from Mark Burnett (*Survivor*) puts 12 women on an island, where they'll select potential partners from a group of eligible males. It's like *Bachelor in Paradise*, but with 100 percent less Chris Harrison.

Season Finale

NCIS

8–9PM | CBS

The team tries to catch a British spy gone rogue. Speaking of which…

The Night Manager

10–11PM | AMC

A rogue British spy tries to not get caught!

Season Finale

Chicago Fire

10–11PM | NBC

There's turmoil ahead at firehouse 51 as Jimmy (Steven R. McQueen) blames Boden (Eamonn Walker) after his brother is severely injured on a call. "He's going after Boden," showrunner Matt Olmstead says. "It's like going after the Pope." Meanwhile, Dawson (Monica Raymund) and Casey (Jesse Spencer) hit a "huge crossroads" in their relationship. And Kidd's (Miranda Rae Mayo) unstable ex-husband becomes a "major complication in terms of what he's willing to do to prevent Kidd from going forward" in her relationship with Severide (Taylor Kinney). —*Natalie Abrams*

SAVE THE DATE

Fresh Off the Boat

8–8:30PM | ABC

Eddie worries that his mom won't approve of his girlfriend. Word of advice, Eddie: She won't approve of *any* girl until you're 35.

WEDNESDAY MAY 18

Series Debut

Genius by Stephen Hawking

9–11PM* | PBS

Stephen Hawking will answer big questions like "Where Did the Universe Come From?" and "Why Are We Here?" The premise alone makes *Genius* sound like a must-watch. But the pilot—"Can We Time Travel?"—is a slog. It follows three everyday people who engage in large-scale experiments to investigate the mechanics of time travel. Watching them drive around in a *Back to the Future*-style DeLorean is a cute way to illustrate how space-time works, but the lessons are basic high school physics. If PBS went to the trouble to get Hawking, why not devote the full episode to letting the real genius talk? C —*Melissa Maerz* *check local listings

Season Finale

Survivor

8–10PM | CBS

The show crowns its 32nd champ. At this rate, America will soon have more *Survivor* winners than presidents.

Season Finale

Empire

9–10PM | FOX

To protect her family, Cookie uses Hakeem's wedding to organize a meeting with associates. She's going full *Godfather* now!

Season Premiere

Royal Pains

10–11PM | USA

Hank treats a politician. He got injured after feeling the Bern.

Season Finale

black-ish

9:30–10PM | ABC

After a season that tackled complex issues and thorny plotlines, tonight's *black-ish* will get a little loose—and a lot retro. Titled "Good-ish Times," the finale takes place inside Dre's dreams, where the whole family is transported back to the '70s as characters from the classic sitcom *Good Times*. "I'm a huge fan of Norman Lear," *black-ish* creator Kenya Barris—who's also writing the *Good Times* movie reboot for Sony—tells us. "The idea of playing with that set and having our characters play *their* characters, it's all a little bit of a wink and thank-you to the audience for sticking with us for a year." To truly capture the era, the episode includes a multicamera setup, a live studio audience, and, yes, throwback styles. "It was such a great period for fashion and hair," says Barris. "We just wanted to have some fun with it."

MARVEL'S AGENTS OF S.H.I.E.L.D.: RICHARD CARTWRIGHT/ABC; CHICAGO FIRE: ELIZABETH MORRIS/NBC; GENIUS BY STEPHEN HAWKING: PBS; BLACK-ISH: RON TOM/ABC

ILLUSTRATIONS BY HENRY KAYE

THURSDAY MAY 19

Season Finale

▶Grey's Anatomy

8–9PM | ABC

Per tradition, *Grey's Anatomy* goes big with a finale event that some would call an *important day* for Amelia (Caterina Scorsone), with sisters Meredith (Ellen Pompeo) and Maggie (Kelly McCreary) on hand to help her through it. "My story line with Amelia and Owen [Kevin McKidd] is really funny and very rom-com," reveals Pompeo. Teasing "a nice balance of drama and comedy," the Grey Sloan vet says there's also a highly emotional turn with April (Sarah Drew) and Jackson (Jesse Williams). But Meredith will have some drama of her own after a salacious hookup, causing quite an awkward situation in the finale, particularly with one of her sisters. "It's classic *Grey's*," Pompeo says. "Viewers will be very happy." —*Natalie Abrams*

Season Finale

▶DC's Legends of Tomorrow

8–9PM | THE CW

The team must decide if they're willing to sacrifice everything in order to save the world. Is the answer *ever* no?

Season Finale

▶Mom

9–9:30PM | CBS

Christy's lawyer ambitions hit a snag when she sees the tuition bill. Maybe she should consider Trump University?

Season Finale

▶The Blacklist

9–10PM | NBC

The James Spader drama ends the season the only way it knows how: with a shocking betrayal.

FRIDAY MAY 20

Season Finale

▶The Originals

9–10PM | THE CW

After a millennium of putting family first no matter the consequences, the Mikaelsons' decision to betray Marcel means they finally have to answer for what they've done. "This entire season was inspired by the idea of a Shakespearean tragedy, the idea that a fundamental aspect of the core cast of characters would ultimately lead to their destruction," showrunner Michael Narducci says. "Everybody else can suffer as long as the family survives, and that leads to something very terrible in the finale." And the episode might not end with a typical cliff-hanger. Says Narducci, "It is a completely different tone for us to part on." —*Samantha Highfill*

FRI *(cont.)*

Season Finale

▶Grimm

8–10PM | NBC

In tonight's special two-hour season ender, a deadly showdown between Hank and Black Claw is afoot in Portland. But who will the ironically mustached baristas side with?

Season Finale

▶Shark Tank

9–10PM | ABC

An entrepreneur pitches the Sharks on a line of "nutritious chocolate treats." I think life would be much easier if people just always replaced the word "nutritious" with "not tasty."

SATURDAY MAY 21

▶Date With Love

9–11PM | HALLMARK

An A-list Hollywood actress experiences a meltdown after she gets dumped by her boyfriend on the red carpet of her own movie premiere. It's the kind of plot a TMZ editor could only dream of.

Season Finale

▶Saturday Night Live

11:30PM–1AM | NBC

He returns! Former cast member Fred Armisen hosts the finale, because apparently being on *Portlandia*, *Documentary Now!*, and *Late Night With Seth Meyers* isn't enough work for him.

PRESS PAWS

▶My Cat From Hell

8–9PM | ANIMAL

Aaaaand that's why dogs are man's best friend.

SUNDAY MAY 22

Season Finale

▶Call the Midwife

8–9PM* | PBS

The season 5 finale hits on the ideal *Call the Midwife* trifecta of feelings: humor, tenderness, and *crying*. That last one comes after the death of a beloved character. Her passing resonates all across the East End, and the scenes are handled so beautifully, your own eyes will start watering. Thankfully, the sadness is nicely balanced by a touching delivery sequence and a quirky shotgun-wedding plot that just might have you laughing through the tears. **B+** *check local listings

GREY'S ANATOMY: ERIC MCCANDLESS/ABC; *THE ORIGINALS*: BOB MAHONEY/THE CW; *CALL THE MIDWIFE*: RED/PBS

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

SUNDAY MAY 22 *(cont.)*

Midseason Finale

Fear the Walking Dead

9–10PM | AMC

Foolish humans! You can neither outrun nor out-yacht the zombie apocalypse! Yet the survivors on *Fear the Walking Dead* continue to make their way to that supposedly safe compound in Mexico. Should they reach it, do you really think things will get any better? "When and if we make it to Abigail's compound, there's going to be a whole new world of complications that we never expected," says showrunner Dave Erickson of the midseason finale, "which may make us regret having made the journey in the first place." How the group responds to those complications may determine who lives and who dies. "The big question for the clan is, will they be able to stay together? That will be one of the challenges as the season crescendos." That and, you know...zombies. —*Dalton Ross*

SERIES DEBUT

Preacher

10–11PM | AMC

He's a badass with the Good Book: Dominic Cooper stars as a tough West Texas preacher who battles supernatural entities.

Season Finale

Bob's Burgers

8:30–9, 9:30–10PM | FOX

With tonight's two-part finale, the show reaches its landmark 100th episode. Well done, *Burgers*!

Series Finale

Wallander

9–10:30PM* | PBS

Call it *Blue Detective*: The gloomy U.K. crime series comes to an end.

*check local listings

Veep

10:30–11PM | HBO

President Meyer does Thanksgiving her own way. Expect a lot of f---ing turkey, some g--damn stuffing, a s--- ton of cranberry sauce, and of course some pumpkin pie.

2016 Billboard Music Awards

8–11PM | ABC

At this year's ceremony, the Canadian invasion is in full force: The Weeknd leads the field with 19 noms, followed closely by Justin Bieber and Drake, and Celine Dion is this year's prestigious Icon Award honoree. Not bad, eh? The Brits are also doing well, with Adele, One Direction, and this little group called the Rolling Stones all nominated for big prizes. But not to worry, patriots, as the good ol' U.S. of A. still has a fighting chance—Taylor Swift, Fetty Wap, and Selena Gomez are up for a number of trophies, while Britney Spears will be presented with the coveted Millennium Award. It all just might be *too* much excitement for Ludacris, who is hosting alongside Ciara. As the rapper tells EW, "No doubt it will be one of the best nights of the year."

FEAR THE WALKING DEAD: RICHARD FOREMAN JR./AMC; 2016 BILLBOARD MUSIC AWARDS: HEIDI GUTMAN/BOB D'AMICO/ABC

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*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

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Music

EDITED BY **KEVIN O'DONNELL** @ODtron

KEVIN WINTER/WIREIMAGE.COM

Meghan Trainor

TITLE Thank You	**LABEL** Epic
GENRE Pop	**REVIEW BY** Isabella Biedenharn *@isabella324*

IN RECENT YEARS, ARTISTS like Taylor Swift and Carly Rae Jepsen have mined the sleek sounds of the '80s to make some of the best records of their careers. So if you're a contender in the ever-crowded field of female pop stars, how do you try to best the competition? If you're Meghan Trainor, fresh off a Best New Artist Grammy win and eager to evolve beyond 2014's breakthrough "All About That Bass," you look forward one decade to the late-'90s pop boom, when the glossy R&B stylings of Destiny's Child and Christina Aguilera reigned supreme.

For much of her anticipated *Thank You*, Trainor, a proven songwriter herself, sticks to this new direction. Largely gone are the doo-wop vocals and soulful arrangements of her debut, *Title*. Instead, with help from producers like Ricky Reed (Fifth Harmony, Jason Derulo), she delivers wide-eyed pre-9/11 pop—and this throwback vibe suits her. On lead single "NO," she serves up a catchy sundae of whistles and sassy quips. "Thank you in advance," she sings. "I don't wanna dance, nope!" Tracks like "Me Too" and "I Love Me" are instant confidence-spikers, with subtle nods to those heady days when jewelry was "ice" and with a funky baseline that's vaguely reminiscent of the *Seinfeld* theme (seriously).

Another welcome development on *Thank You*? The girl is as witty and funny as some of hip-hop's best rhyme-slayers. "I been on a/Low-hater diet," she cracks on "Watch Me Do," seemingly taking a clever stab at body shamers. Even on a cheesy track like "Dance Like Yo Daddy," you can't help but chuckle at Trainor when she

BEST TRACKS **Watch Me Do** Trainor brings hip-hop flavor to this booty-shaking banger | **Kindly Calm Me Down** A rare quiet moment, showcasing her beautiful pipes | **I Love Me** A roll-

NOTEWORTHY

Mariah Carey, **Kendrick Lamar**, **Maxwell**, **Puff Daddy & the Family**, and dozens more are set to perform at the 2016 Essence Festival in New Orleans from June 30 to July 3.

teases, "Can you overbite?/Can you old-man overbite?" Then she goes into self-deprecation mode: "Simon says go touch your nose/Meghan says touch your toes/ But, like, I still can't touch my toes."

If ladies-night jams sprinkled with jokes are her strengths, Trainor has work to do when it comes to making love songs that feel real and relatable. Most of *Thank You*'s attempts at getting personal, like "Hopeless Romantic" and "Just a Friend to You" (where the ukulele makes an unfortunate return), fall flat. Yet there is a glimmer of hope in the gorgeous piano ballad "Kindly Calm Me Down," a rich, layered plea for a lover's soothing touch.

At times Trainor seems to have a bit of an identity crisis—but as she's only 22 years old, maybe it's just growing pains. The woozy, ethereal "Better" sounds like a castoff from Selena Gomez's *Revival*. And "Champagne Problems" is unnecessary for two reasons: Nick Jonas popped that bottle first—and does the world really need a cheeky white-girl rant about late Ubers and painful high heels?

Still, in today's oversaturated landscape of Disney stars-turned-divas and marketing machines disguised as pop princesses, Trainor is the closest thing to an Everygirl we've got—and she's best when she's herself: smart-mouthed, brimming with girl power, and the life of the party. **B+**

THIS ALBUM CONTAINS THE FOLLOWING:

GS GUEST SPOTS FROM LUNCHMONEY LEWIS AND YO GOTTI

GPA GIRL-POWER ANTHEMS

MM MEGHAN'S MOM (ON THE DELUXE EDITION)

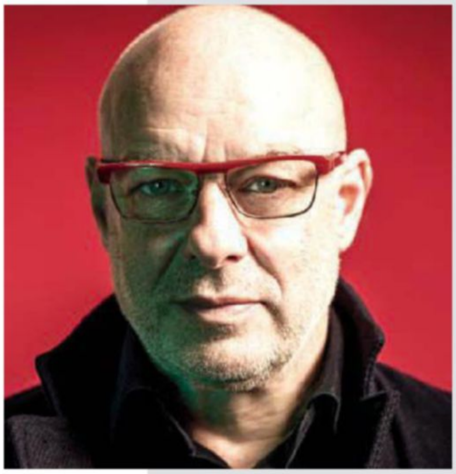
TS THROWBACK SLANG LIKE "RUNNIN' GAME"

the-windows-down confidence-booster

ENO: SHAMIL TANNA; ENO AND BOWIE: MICHAEL OCHS ARCHIVES/GETTY IMAGES

Brian Eno's Quiet Storm

The revered studio whiz, 68, on his new album, *The Ship*, why he hates Twitter, and his last words to friend David Bowie. **BY ERIC RENNER BROWN**



How did you develop this album?
I was asked to do a multichannel installation piece for a gallery. I was making something that was meant to be experienced in a space, not on two speakers or two headphones. It was a long time before I realized this could be an album. The only reason I realized it was because a painter friend of mine went to the installation and said, "I really like the music. Would you mind making me a tape of it?" I made a stereo mix of it and thought, "This really works as a piece of music, not just as a sort of sound sculpture."

As someone who's constantly in search of new recording techniques, did you discover any while making *The Ship*?
I've been working with Markov chain generators, which are statistical randomizers. I was using them to generate text and, in some cases, music. It's not magic—they're tools.

Why did you choose to end the album with a cover of Velvet Underground's "I'm Set Free"?
They were probably the most important band to me. When I first heard them, I was struggling with whether I was going to be a visual artist or whether I was going to do music. And if I did music, was it going to be experimental or pop? I [wanted] to do all of them. I couldn't think how that was possible. Then I heard the first Velvet Underground album.

You worked with David Bowie on his fabled Berlin Trilogy of albums in the '70s. Did you speak before his January death?
He wrote to me just before he died. When I read that email again, it's obvious that he was saying goodbye. He knew about it, and he took control of it. But he couldn't control the f---ing storm of Twitter s--- that followed, the poor guy. I can't bear Twitter. It's like a blitz of trivia. Isn't there enough trivia? There's so many interesting things to look at.

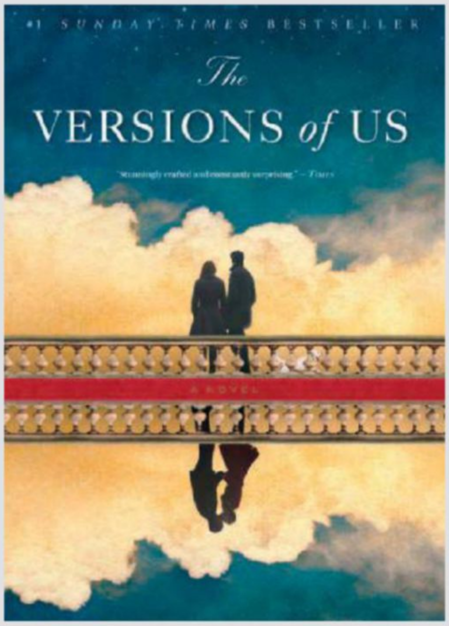
Brian Eno (left) with David Bowie in 1977

Books

BETWEEN THE LINES

Random House snapped up two books from the award-winning **Ta-Nehisi Coates**—a novel and an unspecified work of nonfiction. • Recently discovered articles reveal **Walt Whitman** was an early fan of the paleo diet.

EDITED BY **TINA JORDAN** @EWTinaJordan



The Versions of Us

BY	PAGES	GENRE	REVIEW BY
Laura Barnett	399	Novel	Leah Greenblatt @*Leahbats*

EVERY LOVE AFFAIR HAS AN ORIGIN STORY, AND THE one that launches *The Versions of Us* is as picturesque as any: A pretty coed, late to class one blustery October afternoon, swerves to avoid the little terrier skittering into her path, and a chivalrous young man comes to the rescue. Her tire is flat, punctured by a rusty nail; their chemistry, electric and instantaneous, is not.

But because Laura Barnett's debut (already a bestselling phenomenon in her native U.K.) isn't called just *Us*, you might have already guessed what comes next: *Versions* is about not only what happens to the pair from there—marriage, children, the manifold issues and incidents of intertwined lives—but two other entirely different destinies, played out in tandem over the next half century.

In all three narratives, Eva and Jim meet on a Cambridge lane that autumn day in 1958 and immediately feel a jolt of connection; only in the first one does that lead them quickly and easily to the altar. In the second, she pedals onward from their brief encounter with her bike wheel and her loyalty to her current boyfriend—a handsome self-absorbed actor—intact, and Jim's presence in her life becomes something more elusive and intermittent. In the third, they also fall in love, but Eva makes a choice that sets them each off on yet another course.

> "THE CHOOSE-YOUR-OWN-ADVENTURE TROPE HAS PLENTY OF PRECEDENT IN OTHER NOVELS, MOVIES, AND TV SHOWS."

Versions is hardly the first fictional multiverse; its choose-your-own-adventure trope has plenty of precedent in other novels (Kate Atkinson's *Life After Life*, Lionel Shriver's *The Post-Birthday World*), movies (*Sliding Doors*, *Source Code*, *Run Lola Run*), and TV shows (*The Twilight Zone*, *Star Trek*, *Doctor Who*). There's no trace of sci-fi here, though, or some grander world-altering plan. Barnett, a former arts journalist, seems less interested in mind-bendy contingencies and butterfly effects than in simply forking her story and following it down the roads not taken. Still, it does take some work to track the disparate threads to their ends. Exes and offspring come and go or disappear entirely; Jim becomes a thwarted teacher, a decent lawyer, a famous painter. Calm, thoughtful Eva is easier to grasp; she mothers, mostly, and writes, more and then less and then more again.

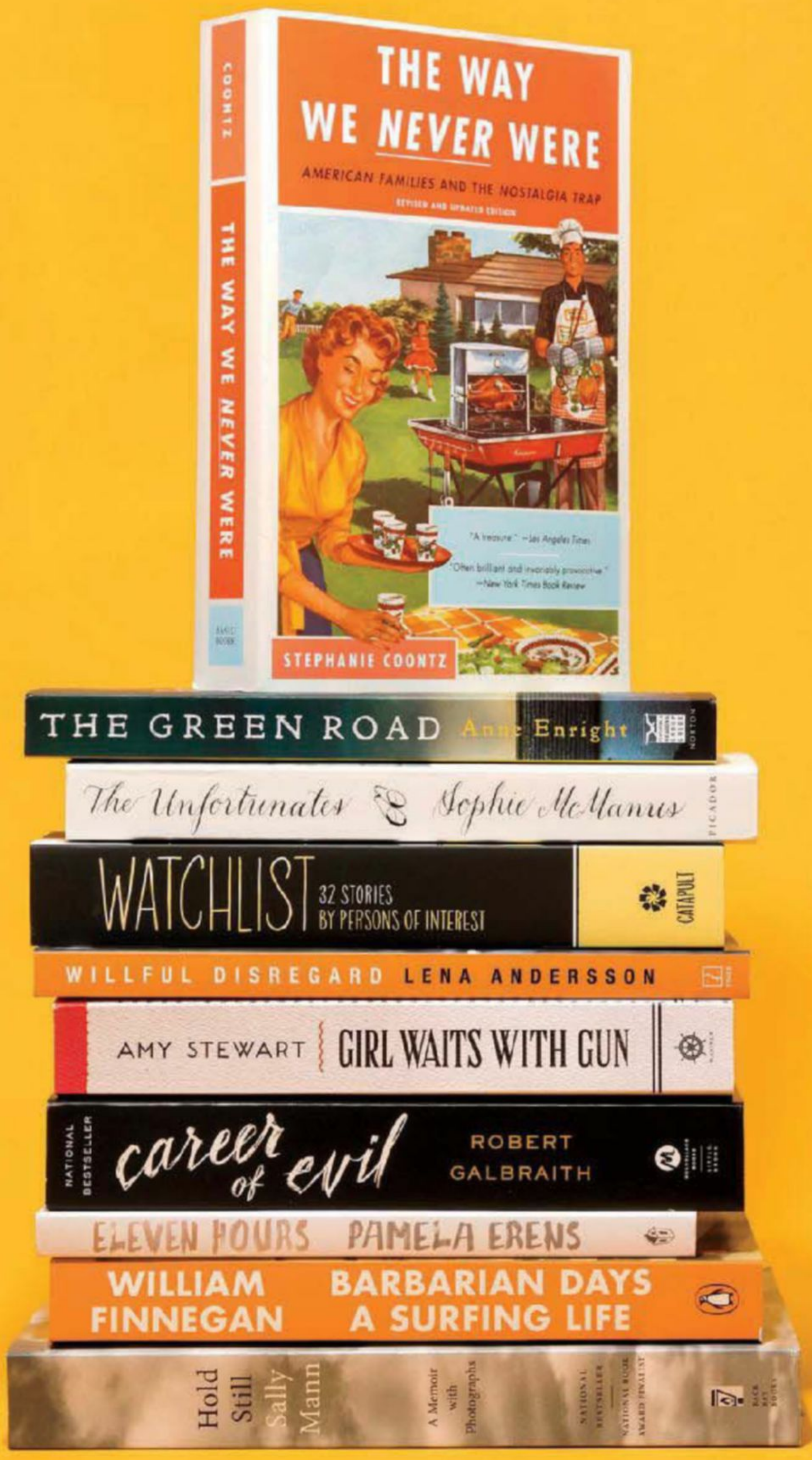
What-ifs could hurt a book as much as hook it: If anything can happen, nothing really matters. *Versions* is smart enough to know that the fantasy of infinite possibility is thrilling—but not nearly as much as the reality of true human connection. **B+** E C A

OPENING LINES "This is how it begins. A woman stands on a station platform, a suitcase in her right hand, in her left a yellow handkerchief, with which she is dabbing at her face."

KEY E = E-BOOK C = CD A = AUDIBLE

NEW IN PAPERBACK

With the weather getting warmer, it's an ideal time to stuff a couple of these compelling spring reads in your bag and head outside to a peaceful park. **BY ISABELLA BIEDENHARN**


THE WAY WE NEVER WERE
AMERICAN FAMILIES AND THE NOSTALGIA TRAP
STEPHANIE COONTZ
THE GREEN ROAD Anne Enright
The Unfortunates Sophie McManus
WATCHLIST 32 STORIES BY PERSONS OF INTEREST
WILLFUL DISREGARD LENA ANDERSSON
AMY STEWART GIRL WAITS WITH GUN
career of evil ROBERT GALBRAITH
ELEVEN HOURS PAMELA ERENS
WILLIAM FINNEGAN BARBARIAN DAYS A SURFING LIFE
Hold Still Sally Mann A Memoir with Photographs

1

THE WAY WE NEVER WERE
STEPHANIE COONTZ
Coontz reminds us that the "good old days" were never quite that in her excellent history of the American family.

2

THE GREEN ROAD
ANNE ENRIGHT
Enright's latest, a sweeping novel about an Irish clan trying to heal, was long-listed for the Man Booker Prize.

3

THE UNFORTUNATES
SOPHIE McMANUS
This sparkling debut follows a wealthy heiress dealing with both her troublesome son and her declining fortune, which is slipping away as her health fades.

4

WATCHLIST
EDITED BY BRYAN HURT
Writers like T.C. Boyle and Cory Doctorow contributed to this surreal anthology of short stories that riff on our modern surveillance culture.

5

WILLFUL DISREGARD
LENA ANDERSSON
Love, heartbreak, and shame drive this powerful Swedish tale of a woman's obsession with a famous artist.

6

GIRL WAITS WITH GUN
AMY STEWART
Pick up Stewart's Kopp sisters saga—based on one of the first U.S. female sheriffs—before the second installment hits shelves this fall.

7

CAREER OF EVIL
ROBERT GALBRAITH
The latest in Rowling's—er, we mean Galbraith's—Cormoran Strike series sees Strike and Robin investigating a gruesome crime.

8

ELEVEN HOURS
PAMELA ERENS
Two expectant mothers—one a patient, the other her nurse—deal with their painful pasts and uncertain futures.

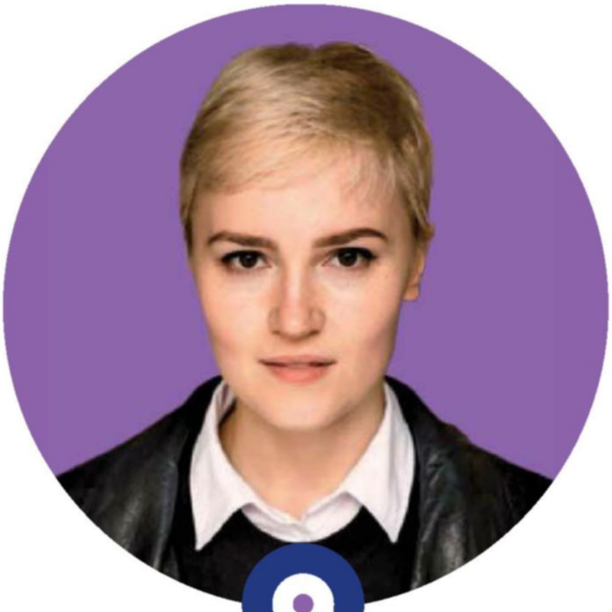
9

BARBARIAN DAYS
WILLIAM FINNEGAN
Fresh off its 2016 Pulitzer Prize win, this gorgeous memoir brings Finnegan's saltwater-soaked wave-chasing years to life.

10

HOLD STILL
SALLY MANN
A National Book Award finalist, Mann's memoir is a stunning feast chronicling her Southern upbringing through words and pictures.

PHOTOGRAPH BY BRIAN HENN



Brave New Worlds

In an exclusive interview, Veronica Roth—author of the hit dystopian *Divergent* series—divulges the big inspirations behind *Carve the Mark*, the first book in her anxiously anticipated sci-fi duology, out next January. BY ISABELLA BIEDENHARN

What can you tell us about the new book?

It's set in space, and it's the story of two brothers who are kidnapped by a dictator in an enemy country.

How did you come up with the idea?

I wrote a crazy early prototype when I was 12 or 13: What would happen if one of your family members was taken away and then came back different? Throughout the years I never quite let that go. I'd write it as fantasy, I'd write it as sci-fi. I'd write it this way and that way: with a girl, with a boy. I finally figured it out.

What was your world-building process like?

I learned a lot from the *Divergent* books, like "Plan ahead and keep track." By the time I got to *Allegiant*, I was like, "I have set myself up with some very difficult rules because I didn't think this through." This time I said, "You're going to think through these planets, how they work, what they look like, what they're called."

The characters themselves are pretty different this time out.

I do enjoy thinking of it in Harry Potter terms. If [*Divergent*'s] Tris and Four were Gryffindors, knights-in-shining-armor people, these are my little Slytherins.

Yet, just as in *Divergent*, they all have predetermined fates. Why?

Suspense is not the only kind of tension: There's also dread. Not "What's going to happen?" but "Oh my God, this is coming. *How* is it going to come?"

You've said that some people have likened this new series to the *Star Wars* movies. Did they inspire you, or is it just impossible to write about intergalactic warfare without getting compared to them?

That's part of it. They weren't even making a new *Star Wars* movie when I was writing this.

CARVE
THE
MARK
VERONICA
ROTH

Oh, that's so annoying for you.

Actually, you know what? I think it's great. Because the new movie has made it clear that women are interested in sci-fi. I am pumped because little girls want to be Rey. And I love, love *Star Wars*. Yet for me, the original trilogy can't possibly *not* be a part of the inspiration, because the movies were just so formative. I was also influenced a little by Frank Herbert's *Dune*, because that was another one of my early sci-fi exposures.

And *The Giver*?

Yeah, I mean, that was one of my young sci-fi reads! And *A Wrinkle in Time*. I'm a nerd, I guess.

Well, nerds are cool these days.

Yeah! Geek chic!

7 WEIRD NEW BOOK GENRES

Looking to dive into something *really* different? Writers are bending and twisting literary categories into all sorts of unusual directions these days.

BY MAHITA GAJANAN

1 / CLI-FI

WHAT IT IS This offshoot of eco-fiction consists of short stories and novels that address the effects of climate change. • **WHAT TO READ** Margaret Atwood's *MaddAddam* trilogy.

2 / BIZARRO FICTION

WHAT IT IS Books that aim to be both strange and entertaining, with hefty doses of absurdism, satire, and the grotesque. • **WHAT TO READ** Brian Evenson's *A Collapse of Horses*.

3 / NORDIC NOIR

WHAT IT IS Dark, often morally ambiguous police procedurals or psychological thrillers set in Scandinavia. • **WHAT TO READ** Henning Mankell's *Faceless Killers*.

4 / FLASH FICTION

WHAT IT IS This genre, which consists of stories in a few hundred words, has been around, but it's now more popular than ever. • **WHAT TO READ** Look no further than "For sale: baby shoes, never worn," often attributed to Hemingway.

5 / SPOETRY

WHAT IT IS Poetry composed from the subject lines of spam email messages. • **WHAT TO READ** Anthologies exist, but you'll find the best examples at spampoetry.org.

6 / TWITTER FICTION

WHAT IT IS Short stories and novels composed entirely of tweets. • **WHAT TO READ** David Mitchell's "The Right Sort," which he developed into a full-length novel, *Slade House*.

7 / CASHIER MEMOIR

WHAT IT IS Just what it sounds like: true-life tales from behind the cash register. • **WHAT TO READ** Anna Sam's *Checkout Girl*.

ROTH: REINALDO CODDOU

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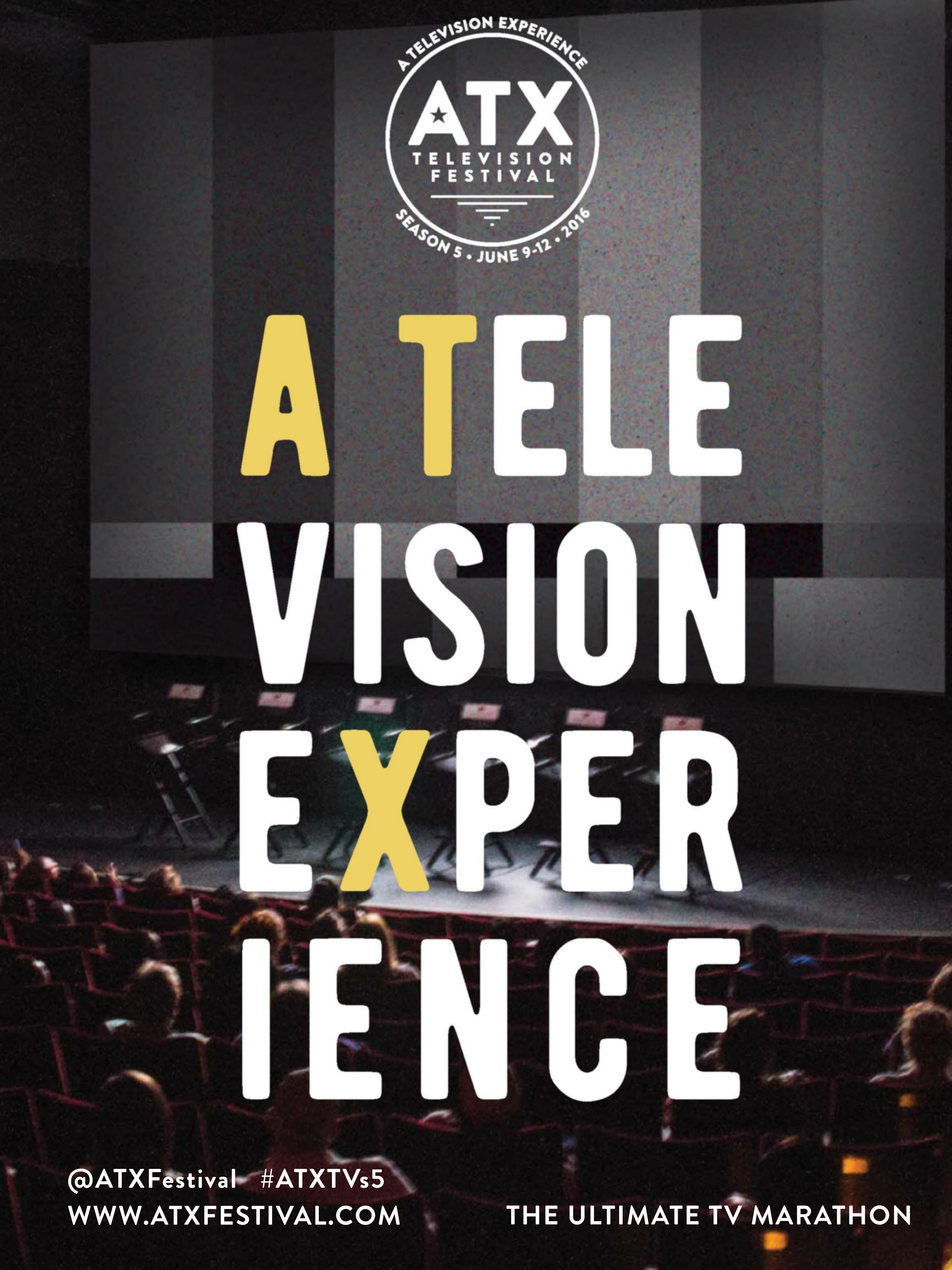

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THE ULTIMATE TV MARATHON

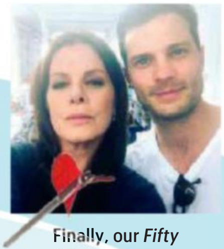
The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

Do we *have* to keep up with these Kardashians?

Syfy orders Superman prequel pilot *Krypton*, sadly does not title it *Better Kal-El*.

Turns out they're not just a one-harmony pony after all.



Finally, our *Fifty Shades* fanfic is being given proper consideration.

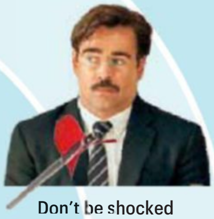
New *Wolverine* will be R-rated, for graphic violence and overall sense of "Why R they making another one?"

If Pink doesn't hang from aerial silks, did she even perform?

Ryan Murphy's *Feud*: star wars for people who don't know Skywalkers from Solos

Confession: We're kind of into S&M (Slaps & Margulies).

Enough neighbors and bridesmaids: Get Rose Byrne her own solo.



Don't be shocked if Hollywood gets really into shellfish all of a sudden.

It's been 10 years since *Alias* disappeared from television. Now please pull off your wig and come back.

Music's most annoying couple debut new duet "Go Ahead and Break My Heart." Challenge accepted!

The new James Blake album is here, so go light up that eucalyptus stress candle and finish that adult coloring book, girl!

Can't stop the comeback.

Harry Styles cuts hair, reportedly asks the barber for "The Solo Career."

The Kentucky Derby: just like the Met Gala, but with slightly more manure

Magic Mike Live to debut in Las Vegas next year. Suddenly Celine Dion tickets don't seem too bad, huh, straight men?

The end of a f*!&#$%ing era

THE WOLVERINE: JAMES FISHER; MARCIA GAY HARDEN AND JAMIE DORNAN: @FIFTYSHADESMOVIES; FIFTH HARMONY: CHRIS MCKAY/WIREIMAGE.COM; *ALIAS*: VIVIAN ZINK/ABC; JUSTIN TIMBERLAKE: TOM MUNRO/RCA; STYLES: KARWAI TANG/WIREIMAGE.COM; OZZY AND SHARON OSBOURNE: SAMIR HUSSEIN/WIREIMAGE.COM; *MAGIC MIKE XXL*: TONY BARBERA; JOHNNY WEIR: GUSTAVO CABALLERO/GETTY IMAGES; STAR JONES: FRAZER HARRISON/GETTY IMAGES; JOEY FATONE: NICHOLAS HUNT/GETTY IMAGES; GWEN STEFANI AND BLAKE SHELTON: DAVID LIVINGSTON/GETTY IMAGES; *NEIGHBORS 2: SORORITY RISING*: CHUCK ZLOTNICK; SUSAN SARANDON: ANDREW TOTH/GETTY IMAGES; JESSICA LANGE: MATTHEW EISMAN/GETTY IMAGES; ROB KARDASHIAN AND BLAC CHYNA: XPX/STAR MAX/GC IMAGES; *KRYPTON*: SYFY

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